"That I may publish with the voice of thanksgiving, and tell all thy wondrous works." Psalm 26:7

Lecturer
Teacher
Author
Journalist

Uvee Mdodana-Arbouin, *Ps.D*
27-43 Gilmore Street
East Elmhurst, L. I.
New York
HIckory 6-1030

February 3, 1954

Dear Mr. Gray:

You are certainly due much of the credit for the smooth manner in which the PAUL ROBESON CONCERT went off in our little Antioch Baptist Church last Sunday afternoon. Wasn't it a grand occasion? The echoes of appreciation are still ringing everywhere and all of us are so happy that Mr. Robeson blessed our community with his presence. I say again and again he is a truly great man, whose greatness and whose ideals will live after him just as those of John Brown.

Sorry I don't know your initials.

Best wishes always.

Sincerely yours,

U.V. Mdodana

Mrs. Uvee Mdodana Arbouin

Gross Receipts from concert	$ 521.00
Total expenses	27.50
Net receipts	2) 493.50
Share of each	246.75

"That I may publish with the voice of thanksgiving,
and tell all thy wondrous works." Psalm 26:7

Lecturer
Teacher

Author
Journalist

Uvee Mdodana-Arbouin, *Ps.D*
27-43 Gilmore Street
East Elmhurst, L. I.
New York
HIckory 6-1030

February 3, 1954

Mr. Paul Robeson
139 West 125th Street
New York 27, N. Y.

Dear Mr. Robeson:

I must not delay another day in writing to thank you for the fine program you gave in our church last Sunday afternoon. The after effects have been very good and the only regret has been on the part of those who could not be accommodated in the main auditorium. The Antioch Church, its Pastor, and I will always hold the occasion as a part of our precious memories and rare pleasures.

Again we do thank you.

Most sincerely,

U. V. Mdodana

Mrs. Uvee Mdodana Arbouin

N. B. I shall not forget to use my influence with Dr. Burroughs and Mrs. Ross at the first opportunity.

Gross Receipts from Concert	$521.00
Expense involved	27.50
Net receipts	2) 493.50
Share of each	246.75

Memo *from the desk of* UVEE MDODANA

Dear Mr. Gray:

This was sent to the Associated Negro Press and to the Amsterdam News. It is not as full as I should like but I am rushed beyond human activity.

I sent one of the mats to the Amsterdam.

PAUL ROBESON HEARD IN RECITAL ON LONG ISLAND

Corona, L. I., N. Y. A concert long to be remembered was given by the world renowned Baritone, Paul Robeson, at the Antioch Baptist Church last Sunday. The church of which the Rev. A. C. Livingston Arbouin is Pastor was filled to capacity long before the 4:00 o'clock which had been announced as the time to begin. The recital program which was composed mainly of Negro Spirituals also included a few classics and a bit of interpretative acting. At the intermission the singer obliged the overflow audience in the lower auditorium by a personal appearance and a few extra numbers. There is a distinct beauty and mellowness which has developed with Mr. Robeson's advancing years as was heard in "Balm in Gilead," "Going Home," "Swing Low Sweet Chariot," "Old Man River," "Water Boy" "Didn't My Lord Deliver Daniel," and "The House I Live In."

Mr. Robeson was accompanied by Alan Booth. The celebrated soprano, Clara Richardson, supplemented the program with a group of five numbers which included "I Don't Feel No Ways Tired" by Burleigh.

Paul Robeson, Jr. was seated in the reserved section as was Mrs. Paul Robeson who was presented a double orchid corsage by the Pastor's wife. Mrs. Laura Blades was general chairman.

ASP

NATIONAL COUNCIL OF THE ARTS, SCIENCES AND PROFESSIONS inc.

35 West 64th Street, New York 23, N. Y.
Telephone: SUsquehanna 7-4677

ROBERT MORSS LOVETT
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CHARLES WHITE
HENRY WRIGHT

February 8, 1954

Mr. Paul Robeson
c/o Rev. B. C. Robeson
155 West 136th Street
New York, N. Y.

Dear Paul:

The New York Council of the Arts, Sciences and Professions has the honor of inviting you to be a special guest at a reception in honor of Frederick Douglass' birthday next Sunday afternoon, February 14, at 3:30 o'clock at our headquarters, 35 West 64th Street.

Special feature of the afternoon will be the unveiling of an unusual portrait of the great abolitionist painted by a contemporary artist. Speaker for the occasion will be Richard B. Moore, lecturer and specialist on the life and times of Frederick Douglass, who will reveal "Some Missing Pages of Our History." Maxwell Glanville, actor and director, will read some excerpts from Douglass' writings.

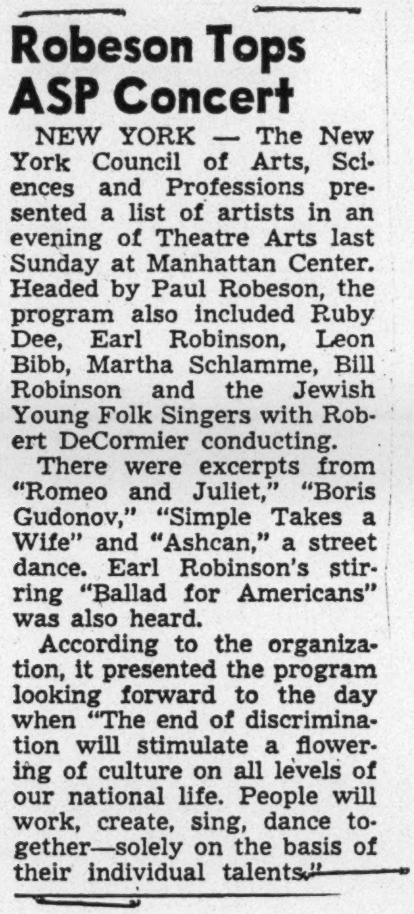
Will you kindly let us know whether you can attend the reception by telephoning me within the next few days at SU 7-4677.

Cordially,

Marvel

Marvel Cooke, Director
New York Council, ASP

Pittsburgh Courier February 12, 1954
p. 21, Col. 6



Robeson Tops ASP Concert

NEW YORK — The New York Council of Arts, Sciences and Professions presented a list of artists in an evening of Theatre Arts last Sunday at Manhattan Center. Headed by Paul Robeson, the program also included Ruby Dee, Earl Robinson, Leon Bibb, Martha Schlamme, Bill Robinson and the Jewish Young Folk Singers with Robert DeCormier conducting.

There were excerpts from "Romeo and Juliet," "Boris Gudonov," "Simple Takes a Wife" and "Ashcan," a street dance. Earl Robinson's stirring "Ballad for Americans" was also heard.

According to the organization, it presented the program looking forward to the day when "The end of discrimination will stimulate a flowering of culture on all levels of our national life. People will work, create, sing, dance together—solely on the basis of their individual talents."

85 East 4th Street
New York 3, N. Y.

March 8, 1954

Dear John;

This is a follow-up of our conversation of last week in which I broached the possibilities of having Mr. Paul Robeson appear as soloist as well, if it were at all possible, together with our Ukrainian Leontovich Chorus at a large spring concert.

The concert will be held either at the Manhattan Plaza or Chateau Gardens on the lower East Side, the heart of our Slavic community. We are assured of support from the Russian and Polish communities as well as the Jewish progressive community. We, thus, are assured of an outstanding and well attended concert.

We have not finalized the date but it would be in the middle of May, preferably May 15th if possible.

Mr. Robeson has heard our chorus a number of times and at the few times that I have been fortunate to talk to him has expressed an interest and desire to sing with us. I am hoping that he remembers me and our chorus. The last time we sang on the same program was at the 10th Anniversary of Stalingrad concert sponsored by the National Council of American Soviet Freindship in Feb. 1953.

I might add that at our larger affairs we have an attendance of around 600 people. If we were to have Mr. Robeson appear on our program we feel certain that such a concert would be attended by at least an audience of 1,000. I need not stress the importance such a concert would on the national group communities on the East Side.

I realize that Mr. Robeson is very busy and great demands are placed on his time and wonderful voice. I can assure you that we would place our demands at a minimum. Even if he were to agree to sing with our chorus it would entail no more than one rehearsal. . . and even this could be arranged to take place early in the day of the concert. Furthermore, as I am the conductor of the chorus I could discuss and go over the music with him at his convenience. Although any discussion of songs etc. is premature at this time I mention it simply to give assurances that Mr. Robeson's appearance with us would not place heavy demands on his time in preparation.

By the way, this would be the first time that Mr. Robeson would be singing at an affair of this sort and would be appearing before a great many people who have never heard him sing. To them Mr. Robeson has become almost a legendary figure and his appearance would be a landmark in our community.

However, there is no need for me to tell you what Mr. Robeson's appearance at our concert would mean to the community as a whole. You are experiencing this wherever you go. The important thing to settle at the moment is whether Mr. Robeson will agree to appear. If he can and does I amcertain that all other details can be worked out satisfactorily in short order.

If you need any further ingormation, please do not hesitate to ask. I can be reached at home every evening between six and seven o'clock - GR 3-6094, or at GR 3-1762 during the day on Tuesday, Wednesday and Friday.

Greetings to you and your lovely wife.

Cordially,

Frank Ilchuk

Frank ILchuk

P.S. I just noticed that the address at the head of this letter is that of the place where I work - the Ukrainian Daily News. My home address is still the same - 100 Second Ave.

Committee To Secure Justice
For Morton Sobell
In The Rosenberg Case

1050 SIXTH AVENUE, NEW YORK 18, N. Y.
LOngacre 4-9585

JOSEPH BRAININ
DANIEL G. MARSHALL
Co-Chairmen

EMILY ALMAN
Executive Secretary

March 17, 1954

Mr. John Gray
c/o Freedom Association
139 West 125 Street - Sixth Floor
New York, New York

Dear Mr. Gray:

Some months ago I discussed with you the possibility of arranging a concert with Mr. Robeson. At that time I understood Mr. Robeson was not available.

We are not entering a period when we are concerned with arranging a number of activities, both in terms of the campaign for public support for the Rosenberg children and in preparation for the Rosenberg memorial. I am most anxious for an opportunity to meet with both you and Mr. Robeson to exchange some views on this matter. I will, of course, arrange the time at your convenience. I will be out of town from the 23rd through the 28th and I will be back in New York and available after that.

Sincerely yours,

Norma Aronson

NA:md

NORMA ARONSON

Committee To Secure Justice In The Rosenberg Case

JOSEPH BRAININ
Chairman
DAVID ALMAN
Executive Secretary
AARON SCHNEIDER
Organizational Secretary

1050 SIXTH AVENUE
NEW YORK 18, N. Y.
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Capt. Hugh N. Mulzac
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Dr. John L. Simon
Leon Straus
Lois Timmins
Elizabeth Todd
Dr. Leonard Tushnet
Dr. Gene Weltfish

November 2, 1953

Dear Mr. Robeson:

You may recall I spoke with you several weeks ago about a possible recording. After further examination based on your figures, we decided against the project much as we would have liked to have gone ahead.

Our Brooklyn committee has raised the question of possibly organizing a concert in Brooklyn around Paul Robeson in the middle of January. I understand Mr. Robeson will not be available for a while. I wondered if he would be available around that date. We would like to know at this time since the committee is working on their future program of activity.

I will call in a day or two and would appreciate if, in the meantime, you would check on the possibilities.

Sincerely,

Norma Aronson

Mr. Paul Robeson, Jr.
Othello Record Company
53 West 125 Street
New York, N. Y.

139 West 125th Street
New York 27, New York
May 19, 1954

Rev. Charles A. Hill, Pastor
Hartford Avenue Baptist Church
6300 Hartford Avenue
Detroit 10, Michigan

Dear Reverend Hill:

Your letter of April 29th was received by Mr. Robeson. He has asked me to acknowledge it and to say that he appreciated your kind invitation to appear in concert on November 15th. He is not, however, in a position to state at this time whether he will be able to accept. Your offer will be given consideration and we will communicate with you when a decision is reached.

Please give my kind regards to your wife and family and to our other friends in Detroit. Paul sends his warmest personal regards.

Sincerely,

John Gray
Secretary to Paul Robeson

139 West 125 Street, Suite 6
New York 27, New York
April 1, 1954

You are invited and urged to become a part of the Planning Committee for a Testimonial Dinner honoring Paul Robeson. The Committee will meet next Friday, April 9th, at 8:30 P.M. here in the office.

Because we have found your assistance of great value in the past and because we must guarantee the success of this affair, I urge you to make every effort to come out and help us again. See you then.

Sincerely,

John Gray
Secretary to Paul Robeson

Make calls

Sent on John's list

139 West 125 Street, Suite 6
New York 27, New York
April 1, 1954

You are invited and urged to become a part of the Planning Committee for a Testimonial Dinner honoring Paul Robeson. The Committee will meet next Friday, April 9th, at 8:30 P.M. here in the office.

Because we have found your assistance of great value in the past and because we must guarantee the success of this affair, I urge you to make every effort to come out and help us again. See you then.

Sincerely,

John Gray
Secretary to Paul Robeson

THURSDAY, APRIL 6 – 10 PM
Mrs. Marian Liggens
2255 Fifth Ave., Apt.N-E

Paul and Essie

Pauli and Marilyn

Rev. and Mrs. B. C. Robeson

Vivian, Bennie and Marian

Dr. and Mrs. Forsythe & Daughter

✓ Lou and Dorothy

✓ George

✓ Kathy and Esther

✓ Lloyd and Lillie

✓ ✓ Alan and Clarice

✓ Alphaeus and Dorothy

Thelma

✓ Vicki

✓ Tommy and Clara

✓ Pat and Louise

✓ John and Hazel

✓ Alex H. and Wife

✓ Frances Smith Un4-7714

✓ Larry Brown

✓ Dr. and Mrs. Du Bois ?

✓ Wini Hall

✓ Peteand Rose

✓ Donny and Yolanda – sloppy anyway

✓ Claudia

✓ Bert and Carmen

Sam & Helen Rosen

Marilyn Alex.

Edith and Eddie

Chas. and Frances White

Abe and Pat

Beulah

Eloise and Phil

Nadine and Jerry

Maude and Arthur

Don and Thelma

Alex and Mona

Mel

John and Jessica

139 West 125 Street, Suite 6
New York 27, New York
April 21, 1954

Dear Friend:

You are invited and urged to attend a meeting of the Planning Committee for a Reception honoring Paul Robeson. The Committee will meet next Thursday, April 29, at 8:30 P.M. here in the office.

This Reception will initiate the campaign for his passport. We know that you recognize the importance of such an affair, and that with your cooperation we can look forward to its success. Please make every effort to attend.

Sincerely,
Maude Green
Maude Green, Secretary
Planning Committee
John Gray
John Gray
Secretary to Paul Robeson

Hartford Avenue Baptist Church
6300 HARTFORD AVENUE
DETROIT 10, MICH.
CHURCH PHONE TYLER 4-9474
OFFICE PHONE: TY 8-2222
Rev. Charles A. Hill, Pastor

OFFICERS

REV. JOHN M. MILES
ASSOCIATE PASTOR
TYLER 6-5846
6545 ROOSEVELT AVE.

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CHURCH CLERK

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CHR. TRUSTEE BOARD

JOSEPH LOGAN
CHR. DEACON BOARD

GEORGE W. CROCKETT, JR.
CHURCH ATTORNEY

DOROTHY E. MAYFIELD
OFFICE SECRETARY

PARSONAGE
1660 W. GRAND BLVD.
PHONE TY 6-6313

HARTFORD CENTER
6326 HARTFORD

PARRISH HOUSE
6312 HARTFORD

April 29, 1954

Mr. Paul Robeson
53 West 125th Street
New York 27, New York

Dear Paul:

Everyone was so pleased with your contribution in our Anniversary last year, that I am inquiring to see if it would be possible for you to come on Monday, November 15, for a similar concert closing my 34th Anniversary as Pastor of this Church. What would be the cost of same.

If there are other ways in which we could enlarge the usefulness of your coming for the purposes to which you have dedicated your time and talent, feel free to let me know.

If you could be here Sunday morning, November 14, to speak at the Morning Service, I would be happy to arrange that.

Trusting to hear from you, regarding this matter I am

Yours for freedom,

Charles A. Hill

Rev. Charles A. Hill, Pastor
HARTFORD AVENUE BAPTIST CHURCH

CAH/dm

Re: Robeson story for Negro press for next week 5/11/54

John,

The story sent to the Afro, utilizing the University of Chicago concert, should be sent to Al Sweeney Theatrical editor of the Afro American. Note Ad in lower left-hand corner of the attached page. Note also Al Sweeney's column.

A similar story should be sent to Chick Webb, Theatre and TV editor of the Amsterdam News.

George

Planning Committee for a
CULTURAL SALUTE
to PAUL ROBESON
139 West 125th Street • SUITE 6 • New York 27, N. Y. • MOnument 6-8700

May 14, 1954

Mr. Reginald Pierrepont
New York Amsterdam News
New York, N. Y.

Dear Sir:

I am enclosing the third advertisement placed with your paper for the coming Cultural Salute to Paul Robeson.

We have also each week sent to your editorial department a news release on this very significant event, but this department has completely ignored these news stories.

While we appreciate the courteous and efficient manner in which you have handled our advertising copy we want to register a vigorous protest against the lack of any consideration from the editorial department. It seems to us that such news is worthy of consideration whether or not any advertising is done. And when we do place our advertising business with your paper and yet fail to receive any consideration in news coverage we should like to have an explanation.

Sincerely yours,

John Gray
For the Committee

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This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

W. P. MARSHALL, PRESIDENT

FX-1201

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NL=Night Letter
LT=Int'l Letter Telegram
VLT=Int'l Victory Ltr.

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.SYA100 MA032

1954 MAY 16 AM 2 47

M.CA036 NL PD=CHICAGO ILL 15=

PAUL ROBESON= MV

139 WEST 125 ST SUITE 6 NYK=

MY DEAR FRIEND RECEIVED YOUR MANY LETTERS WILL YOU PLEASE HONOR THE LAWNDALE BAPTIST CHURCH WITH ANOTHER ONE OF YOUR FINE CONCERTS SUNDAY JUNE 20TH 1954 3PM PLEASE NOTIFY ME AT ONCE THAT I MIGHT BE ABLE TO GET THE CAMPAIGN UNDER WAY HOWEVER WE FEEL WE WILL HAVE A GREATER SUCCESS THAN WE DID LAST YEAR SINCERELY YOURS=

REV C S HAMPTON 3727 WEST ROOSEVELT RD=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

May 20, 1954

Rev. and Mrs. B. C. Robeson and Family
155 West 136th Street
New York, N. Y.

Dear Reverend and Mrs. Robeson:

The Planning Committee for a Cultural Salute to Paul Robeson has asked that I write to invite you, together with some fifty other persons, to be special guests at the Salute on May 26th, and by your presence to pay tribute to Mr. Robeson.

I am enclosing two complimentary tickets. Please present this letter at the door and the usher will show you to the section reserved for special guests.

We do hope to see you on Wednesday.

Sincerely yours,

Maude Greene, Secretary
For the Committee

PLANNING COMMITTEE
for
CULTURAL SALUTE TO PAUL ROBESON
139 West 125th Street, New York 27, New York
MO 6-8836

May 20, 1954

Dear Friend:

We urgently need your help as an usher at the Cultural Salute to Paul Robeson on Wednesday evening, May 26th at the Renissance Casino, 138th Street and 7th Avenue.

We must be certain of fifty persons. Therefore, it is important that our friends sign up at once so that adequate help may be guaranteed.

We impose one requirement. We ask you to attend a meeting of the ushers on Monday evening, May 24 at 8 P.M. This meeting (a sort of dress rehersal) will be held at the Renissance Casino. This affords us the opportunity to familarize ourselves with the hall and to accept responsibility for the occasion.

The success of the campaign to secure Paul's passport, of which the Cultural Salute is the beginning, will be determined, in part, by the amount of funds collected at the event. Responsible, careful workmen and women are needed who will draw from each person in his or her section the maximum amount under the direction of our Collection Speaker. And, because of the nature of this event, it is imperative that we work skillfully in ushering our guests to the sections reserved for them.

We anticipate an over-flow attendance. We definitely need your assistance in keeping down to a minimum any irregular practices which may arise in the auditorium.

Will you take on this task? We will be grateful.

Please return the enclosed card indicating your willingness to serve.

See you on Monday at the Casino, I am

Sincerely yours,

Maude Greene

ENC:

Maude Greene
Secretary-Treasurer

SALUTE TO PAUL ROBESON — TICKET DISTRIBUTION

NAME	ORGANIZATION	QUANTITY	NUMBERS
JOE DE CHAMPS	Loc. #140 - Furniture	10	1-10
LEO LUBIN		20	11-30
ALICE JEROME		5	31-35
ARTHUR KATZ		10	36-45
MABEL THOMPSON		5	46-50
DR. M. K.		10	51-60
DR. B. S.		10	61-70
LEAH LUTZKY	F.T.U.L., #1283	10	71-80
FRANCES LUBIN		20	81-100
MARION LIGGONS		20	101-20
C. KNOWLES (AUDREY HARRIS)		10	121-130
ESTHER RAND	U.E.R.M.W.A.(Off.Staff)	10	131-140
LLOYD BROWN		10	141-50
MARVEL COOKE	A. S. P.	25	151-175
MORFORD	N.C.A.S.F.	100	176-275
ALEC JONES	C.F.P.F.B.	100	276-375
JOHN H. JONES		5	376-380
FRANCES LUBIN		50	381-430
MARGARET MC CADEN		20	431-450
FRANCES SMITH		25	451-475
JOHN GRAY		25	476-500
HUNTON	C.A.A.	200	501-700
GEORGE WOODS	Red Rooster	20	701-720
JESSICA SMITH		50	721-770
DOLLIE MASON		50	771-820
IRMA KASNER		100	901-1000
JAMES FORD		100	1001-1100
EDDIE NELSON	~~C.A.A.~~ I.W.O.	500	1100-1600

NAME	ORGANIZATION	QUANTITY	NUMBERS
MARVEL COOKE	A. S. P.	75	1601-75
JOHN ABT		15	1676-90
RUDY CHRISTIAN		10	1691-1700
IRMA KASSNER		100	1701-1800
RUDY CHRISTIAN		20	1801-1820
MAUDE GREENE		50	1821-1870
MRS. PLUMMER		25	1871-1895
THELMA DALE		10	1896-1905
MEL FISK		25	1906-1930
HELEN ROSEN		30	1931-1960
CLARENCE TOLLIVER	Loc. 6 Rank & File Com.	15	1961-1975
JESSE GRAY	HARLEM TENANTS COUNCIL	50	1976-2025
VICKI GARVIN	NEGRO LABOR COUNCIL	25	2026-50
LEON STRAUSS	FUR. JT. BD.	50	2051-2100
LOUISE JEFFERS		100	2101-2200
	JEFFERSON SCHOOL	50	2201-2250
THELMA		75	2251-2325
LOU WHEATON		5	2326-2330
KENNETH BRUTON	NEGRO LABOR COUNCIL	10	2331-40
THELMA DALE		60	2341-2400
ENID FOGEL	L. Y. L.	100	2401-2500
BELLE BALGUSON	Local 430	25	2501-25
N. BROWN	FUR. JT. COUNCIL	50	2526-75
BEA SIGERSON	L. 1199	50	2576-2625
KEN FRIEDMAN- EVI LEVINE	Wyandot	50	26226-75
MILDRED MC ADORY		25	2676-2700
Mabel Thompson	Domestic Workers Bklyn	15	2701-15
BILL TAYLOR		10	2716-25
ALAN BOOTH		20	2726-45
MARY RUSSAK	N. Y. PEACE COUNCIL	100	2746-2845
FOR CASH SALES --		50	2846-95

NAME	ORGANIZATION	QUANTITY	NUMBERS
~~MABEL THOMPSON~~	~~DOMESTIC WKRS. UNION~~	~~15~~	~~2901-15~~
PAUL ROBESON, JR.		25	2896-2920
ANGIE DICKERSON		50	2921-70
LOUISE PATTERSON		5	2971-75
SAM SILLEN	M & M	25	2976-3000

John

SUGGESTED INFORMATION SHEET FOR USHER STAFF

SCHEDULE

20

7:30 P.M.	Convocation of Ushers and Assignment
7:45 P.M.	Ushers take posts - handle seating problems
7:50 P.M.	Announcement of Sale of Robeson Records
7:55 P.M.	Ushers get all people into seats for Opening
8:00 P.M.	OPENING (1) Remarks by Master of Ceremonies (2) Greetings read (3) Introduction of special guests
8:30 P.M.	Stage Production
9:45 P.M.	Ushers alert for Collection following Musical selections
9:50 P.M.	Ushers c-o-l-l-e-c-t (take positions)
9:50 -10:20 P.M.	COLLECTION
10:20 P.M.	Final turn in of money and collection baskets
10:30 P.M.	Adjournment

NOTES

1. This program tonight is the beginning of a national as well as an international campaign to secure Paul Robeson's passport. The future of this campaign is, in part, entrusted to your care this evening. We must raise a considerable sum of money to go on -- we must also win active friends to carry forward this campaign.

2. The Collection Speaker will do his best to get you well started on your work. It is imperative that you work - friendly but persistently!

3. Follow the Collection Speaker explicitly. Do not run ahead of him!!

4. Move about with as little confusion as possible. Relay your collection, denomination by denomination to your Captain. Captains will make delivery to Mrs. _______ in the front of the auditorium who will in turn relay it to Mrs. _______ on the stage who will in turn hand it to the C.S. and his associates.

5. The seating of people. We ask our ushers to help in this process. All seats bear the same price and must be filled in - no holds permitted. However, boxes as well as the front section of the auditorium are reserved. These are to be used by box purchasers and guest artists.

6. To avoid confusion and violation of Fire Department regulations, please operate with efficiency and courtesy.

7. Accept our thanks for your significant contribution to the cause of peace and freedom.

# # #

Provisional Committee to Restore
Paul Robeson's Passport,
Suite 6, 139 West 125th Street,
New York 27, New York

(For USSR, China, People's Democracies)

May, 1954

Dear Friend:

The enclosed announcement will inform you of a Cultural Salute to Paul Robeson to be held in New York on May 27, to initiate a nationwide and worldwide campaign to restore Mr. Robeson's passport for travel abroad, which has been withheld by the U.S. State Department for the past four years. This means he has been unable to accept the invitations that have come to him from many countries for concert, stage, film and opera appearances.

We know that there are people in every country in the world who will wantto join in this campaign for their own right to hear Paul Robeson's magnificent voice, and for the promotion, through him, of cultural interchange among the nations which is one of the firmest foundations for the strengthening of the friendship of peoples and world peace.

We would very much appreciate your sending a message of support to Paul Robeson, letting him know of the desire of the people of your country to hear him, and how much this would mean in the interest of friendly relations between your country and ours. We would also appreciate your assistance in getting similar messages from leading public and cultural figures in your country.

It would be useful to have as many such messages as possible, by letter or cable, to be read on May 26th. But it is also desirable to have a continuing flow of messages after that date, because this campaign will continue until Mr. Robeson has his passport.

All messages should be sent to our Provisional Committee at the above address.

With warm greetings,

Sincerely yours,

For the Provisional Committee to
Restore Paul Robeson's Passport

Mrs. Maude Greene
Suite 6, 139 West 125th Street, N.Y.C.

I will usher on Wednesday evening, May 26th.

I will ( ) am unable ( ) to attend usher's meeting on Monday evening.

Name ----------------

Address ----------------

Phone ----------------

check (x) above.

AMERICAN PEACE CRUSADE
35 West 26th Street
New York 10, New York
MU 4 - 8256

June 1, 1954

Mr. Paul Robeson
c/o FREEDOM
139 W. 125th St.
New York, New York

Dear Paul:

The cultural evening honoring Aristophanes, Chekhov, **Dvorak** and Fielding has been set for Thursday, June 24th at the City Center Auditorium. A producing committee is working out the format and we will be in touch with you in the very near future on it.

I have already told John over the phone that the 24th seemed to be the date and this letter will confirm it.

I will be in touch with you personally.

Sincerely,

Tom

Thomas Richardson,
National Co-Director

City Center
Casino
135 W. 55th St.
Miss Thomas

Alan 8:30 or 8:45

Paul 10:15 or 10:30

NEW WORLD REVIEW
23 West Twenty-Sixth Street • New York 10 • MUrray Hill 3-3855

June 1, 1954

Mr. John Gray
c/o Freedom Associates
139 West 125th Street
New York City

Dear John:

I am enclosing herewith a copy of a letter I am sending today to Eslanda and Paul Robeson, with a proposal which I hope very much may be given favorable consideration.

Sincerely yours,

Jessica Smith

Jessica Smith,

Editor

June 1, 1954

Mr. Paul Robeson
155 West 136th Street
New York, N. Y.

Dear Eslanda and Paul:

We of the New World Review staff are very anxious to arrange a dinner in honor of both of you. We feel that this would be a highly appropriate occasion to be organized by us because of the wonderful contributions Eslanda is regularly making to our magazine, the generous way in which Paul has always responded to our requests, and the great work you are both doing in the field of international understanding and peace, and all that you both stand for.

We are raising this question at such an early date because we know that you will already be considering fall activities, and because if we can complete preliminary arrangements during the summer months we feel that we can best insure that the occasion will be an overwhelming success.

Naturally we would want to discuss the details of such an occasion with you very thoroughly in advance, but at this time what we would like, if possible, is an answer "in principle," and some consideration of possible dates that might be convenient for you. We would like to make this one of the first big affairs of the fall period, and had thought of some time at the end of September. We realize that an immediate answer may not be possible, but we would deeply appreciate it if the decision could be made before very long, so we could start arrangements before the period when many of our staff will be away on vacations.

I should mention also that we would want to work out some way in which this occasion would be of value in the passport campaign.

It would be a very great privilege indeed for us to be able to organize such an event, and we deeply hope that you like the idea and that it may be possible for you to accept.

Faithfully yours,

Jessica Smith,
Editor

JS:A

310 Windsor Place
Brooklyn, 18, N.Y.
June 17, 1954

THEY CAME TO HEAR — AND REMAINED TO PLAY!

A twelfth hour vindictive move, from higher-up, pressured Local 802, Musicians Union, silenced the Bach and Beethoven of the gifted young Korean pianist, Choon Cha Kwak, and the Mozart which her husband, Chungsoon Kwak wase to have played on his violin, at their concert in Manhattan Towers last night.

The keen disappointment of the young artists was only matched by the consternation and anger of the large audience when the announcement was made, but not one person accepted the offer of a refund!

For a voice from the audience transformed the evening into an unique event in concert history — Laura Duncan spoke up. "Since you cannot perform for us WE will perform for you" — and from that moment on, artists in the audience who came to hear, remained to play. And whenthe lateness of the hour made it impossible to continue, five more musicians were ready and waiting to play or sing!

Allan Booth on the piano joined Laura Duncan; Mr. Booth played a group of piano solos; as to the piano, the least said about its quality the better. But when a young pianiste rose from chair to play the first movement of Beethoven's Pathetique sonata, one could not believe that such an apology for an instrument could thunder so sonorously or produce a singing tone of such quality. The young Negro singer, Charles Riley, sang superbly, accompanied by the young pianiste. To cap this rich, impromptu feast, Earl Robinson and his guitar answered a summons and stepped into the breach.

Every number was not only a labor of love and devoted tribute to two wonderful young people — it exhibited superb musicianship, for unrehearsed and unprepared, Allan Booth and the young pianiste accompanied without score.

A truly unique evening in musical annals — an exhibition of cultural unity which must have warmed the cockles of the Kwak's hearts in their unexpected roles as guests of honor. And of them all it must be said that righteous wrath inspired each to new heights of artistic expression. The audience, too, shared this when we accepted an invitationto join the singers in song.

There was a warmly generous practical response from the audience who, in buying autographed photographs of "Soon" and "Carl" affirmed their determination not only to rescue the young couple from a South Korean exile and death, but to effect a realisable hope that, ere long, there will be another concert when their piano and violin will not be mute.

NOTE: Alec Jones accepted the foregoing as a Committee publicity release, but since it may not be published I send it to you for what interest it may have. I have since thought that somebody should have played Schumann's "Warum", rededicating it as a musical question to Petrillo — I only wish it had occurred to me at the time since it probably was in the repertoire of some musician present.

Muriel I. Symington

Saturday

Dear Brother Paul:

Never was a more inspiring musical "defi" hurled at the barbarians.

Only one thing was missing -- now don't get modest and say you don't know! If you could have been reached and turned up the place would have gone wild!

Your singing of that scene from Boris took me back many years ago to June 1914 when I "clumb" flight after flight of stairs to the top balcony of Drury Lane to hear the Moscow company do Boris with Emile Cooper conducting and Chaliapine inthe title role -- your interpretation is incomparably more moving and if I had heard it against the background of the composer's dark orchestration -- ! Well we will some day. And not in a Met performance with a Chaliapine singing in Russian and a chorus in Italian -- and a prompter audibly exhorting what passes for an ensemble here.

Sheer necessity took me to the top balcony at Drury Lane (two and six I think I paid, certainly not more than five shillings) but when I looked around I was amazed to see in the front row Casals, Thibaut and a pianist whose name I forget -- it might have been Cortot. Since they weren't there as I was, for want of more than five bob I asked a neighbor why. It seems that acoustically top balcony centre is perfect for music at Drury Lane.

Warm and respectful regards

Muriel I. Symington

Copy of letter To the most staunch TUs

COMMITTEE FOR AFRICAN FREEDOM

736 East 63rd Street, Room 1, Chicago 37, Illinois

June 19, 1954

Dear friends;

From July 17th to July 27th , Paul Robeson will be in Chicago. With his own freedom of movement restricted by the State Department, a series of successful rallies around him will strike a great blow;

- * a blow against the Taft-Hartley McCarthy forces now threatening labor with the Butler Goldwater bills
- * a blow against the jailing of labor leaders like Ben Gold and Bill Sentner
- * a blow against the big powers who hold the African people in bondage, and undercut American wages by increasing use of cheap oppressed foreign labor
- * a blow against the new drive for war against all colonial people fighting for their independence
- * a blow against the white supremacists, dividers of labor, who still hold Mother Ingram in a southern jail

Mr. Robeson will appear before many groups, including unions, in support of these issues. High point of his stay will be a Salute To Africa rally at Du Sable High School on July 23rd at 8 p.m. where Mr. Robeson will be featured in concert as the main attraction.

We know that Unions and Union leaders such as you will want an opportunity to participate in one way or another to guarantee his successful appearance on behalf of these important issues facing the American labor movement. We therefore address ourselves to you for a liberal donation to help promote and guarantee his success - which will be your success. Broad sections of church and civic forces can thus be brought into joint action with labor.

In a addition to a generous monetary contribution we ask your all-out participation in the July 23rd program. Will youu arrange for the widest distribution and sale of tickets for this concert. Give it publicity, and designate members of your union to help build this event. Tickets will be out this week.

We look forward to your co-operation now as in the past, and trust you will realize time is of the essence. Your check should be made payable to James Pinta Treasurer, and send it to him at the Mine Mill and Smelter Workers Union, 1110 South Oakley Blvd., Chicago 12, Illinois

Trusting that we will be favored with early action and a generous reply, I am

Very truly yours

Leon Beverly

Leon Beverly, Chairman
Committee For African Freedom

BEST AVAILABLE COPY

736 East 63 Street
Chicago 37, Illinois

June 27, 1954

Mr. John M. Gray
139 West 125th Street
New York, N.Y.

Dear Mr. Gray;

In response to your request for a report on plans anad arrangements for the period of July 17th-23rd, when Mr. Robeson will be in Chicago, the following memorandum is being submitted.

1. On the evening of July 17th XiLambda Chapter of Alpha Phi Alpha Fraternity is holding a smoker with Mr. Robeson as the guest of honor.

2. A concert at Du Sable High School has been set up for July 23rd at 8 p.m. in the evening. Tickets have been printed and approximately 1800 have received at least primary distribution. Posters will be issued this week, and publicity and advertising started on this phas at the end of this week. Tentative plans are for the issuance of 50,000 leaflets, primarily as a means of announcing Mr. Robeson's visit to Chicago and raising the passport issue. In the event of any difficulty about the halls we are arranging for an alternative, but this is not neccessarily anticipatory.

3. On Monday July 26th, the Missionary Baptist alliance will receive Mr. Robeson at their regular meeting at noon.

4. The Ame alliance which meets on Tuesdays at noon is agreed to but whether it will be the 20th or the 27th has not been settled.

Evans

5. On each of the two Sundays Mr. Robeson will be here, he can appear at at least two churches at their services. No final arrangement was made on this to permit reaching the largest and most representative churches.

6. Mr. Ed Gourfain has agreed to have a small dinner for Mr. Robeson on whichever evening is assigned, for fund-raising.

7. A second and larger fund-raising party on the South Side is being arranged. Miss Adelaide Bean is a ssiting with this.

8. Mr. Milt Herst of the Rogers park area in north-west Chicago is arrangeing a fund raising party.

9. Miss Rose Rose and Pete Levine are working on a North Shore fund-raising party.

Octavia
Rachel

10.Either a reception or luncheon for Mr. Robeson is being planned by a Women's Committee for the first days of his arrival - either Saturday or Sunday. This is planned to bring together a diversity of federated club women, socialites and working women leaders, with the freedom of Mother Ingram as a main discussion point. Is there a possibility that Mrs. Mary Church Terrell, whom we understand is the founder of the Federated Colored women, might make the trip for this affair? If so please advise immediately.

11. Regarding a possible concert at Lawndale Baptist Church, Rev. Hampton this day moved into Temple Judea on Independence Boulevard, and has several days of special services in connection therewith, and asked today that we contact him Thurs day to discuss th4e concert, to which we agreed. He was quite intoxicated with his new church.

X

11. While it has been agreed that a group of trade-unionists should meet and confer with Mr. Robeson, no definite steps have been taken on this as yet.

13. General headquarters have been established, particulally for the concert in the offices of the Greater Chicago Negro Labor Council, in

which this typewriter is located.

Arrangements Committee

I. P. Flory

Leon Beverly

James Pinta

IPF/ag
Enc. 3

P.S.

If these plans and this progress are not sufficient to allay the concern you expressed over the phone, it will be indeed unfortunate. Working 12 hours a day, six days a week, I have done my best (than which there is no better!)

IPF

Hi ag

July 14 - 1954
Fishkill - N.Y.

mmudee"

l yours note about the
ets for Paul's rally and
hat this ~~[illegible]~~ has been
my end. What complicate
is that I left town on
for 3 weeks before the Rally
days and went off on another
jobs and left all the
th Mr. Gilbert Green
that he would handle it
ticket that was distributed
e entire list. The only
ue, is that the tickets
e distributed to many
ulating in & out of the
has been hard to trace

②

down the tickets. In any event
not your problem but Mr. Gree
and as quickly as possible we w
to track down the 65 tickets
I'm stuck up here for the next
weeks but will drop him a n
with a copy of your letter & s
couldn't get on the ball.

I heard the Affair was
success and I just hope
gets his opportunity to get ou
country & do those wonderful
been offered.

Sincerely you
Johnny Ra

SALUTE TO AFRICA

FRIDAY, JULY 23RD, 1954

8 P.M.

DU SABLE HIGH SCHOOL

49TH AND STATE STREETS

ADMISSION $1.25 PATRONS $5

COMMITTEE FOR AFRICAN FREEDOM

ROOM 1, 736 EAST 63RD STREET NO 7-6200

Distributed at small parties

PAUL ROBESON

IN CONCERT

C
O
P
Y

September 8, 1954

Mr. Paul Robeson
c/o Rev. B. C. Robeson
155 West 136th Street
New York, N. Y.

Dear Brother Robeson:

I am very sorry that I was unable to see you during my last couple of trips to New York.

As you have no doubt gathered by the material we've been sending out, the Negro Labor Council has been waging a rough battle for survival during the period since our last convention. We feel, however, that the struggle is beginning to pay-off, and have a most optimistic view of the possibilities for our organization in the period immediately ahead.

We would be greatly honored by your participation in our General Council sessions which are scheduled for September 25th and 26th at the Hotel Theresa in New York. We would welcome your participation in these deliberations as in the past, as well as formal remarks on your part to the delegation. The main discussion will be around the Draft Immediate Program of Action which you have received.

Please let us know at your earliest convenience of your availability.

I look forward to seeing you in New York.

Fraternally yours,

CAY/nb

Coleman A. Young,
Executive Secretary

President
Roy Best

Executive Secretary
Vicki Garvin

EQUAL RIGHTS FOR ALL
NEGRO LABOR COUNCIL
NLC

Greater New York Negro Labor Council

303 WEST 125th STREET • SUITE 4-E • NEW YORK 27, N. Y. • MOnument 6-5122

Director of Organization
James Malloy

Treasurer
Walter Garcia

Vice-President
John Elmore

Financial Secretary
Arnold Kolodny

Recording Secretary
Tom Sullivan

September 9, 1954

Mr. Paul Robeson
139 West 125th Street
New York, N.Y.

Dear Mr. Robeson:

On the weekend of September 25th the first 1954 session of the General Council of the National Negro Labor Council will be held in New York at the Hotel Theresa. At that gathering for which we expect approximately one hundred people from our various Councils we will discuss further details of the national railroad campaign, heightening of the anti-depression program and plans for the 1955 National Convention.

We are arranging a press conference the afternoon of September 24th, centering around the railroad campaign and will present our pamphlet "Let Freedom Ride the Rails."

On Friday evening, September 24th we are planning a street meeting at 124th Street & Lenox Avenue to further publicize our program. We would indeed be most honored if you would consent to be our featured speaker there. It is our intention to build up the meeting with leaflets, advertisements and sound truck announcements. Your own contribution would be most valuable, and add great prestige and content to our meeting.

As you have probably read, an excellent resolution on discrimination on the railroads was adopted at the recent Elks convention. There is a possibility that a similar resolution will be passed at the National Baptist convention, now in session. We think it may be possible that Congressman Powell will introduce a bill in the House on the Railway Labor Act. The Labor Day edition of the Courier carried two good articles on the railroad industry by Townsend and Randolph.

If it is at all possible for you to appear at the street meeting and at any (or all) sessions of the General Council meeting, will you please let me know. I will be happy to discuss further details with you.

Very sincerely yours,

Vicki Garvin

Executive Secretary

412

rwdsu/65

ALGONQUIN 4-0397

HUNGARIAN WORD, Inc.
130 EAST 16th STREET
NEW YORK 3, N. Y.

Sept. 17. 1954

Mr Paul Robeson
139 West 125th St.
New York, N.Y.

Dear Sir:

It is a special joyous occasion, when one can celebrate a great artist, whose art for 40 years has been in the service of progressive humanity.

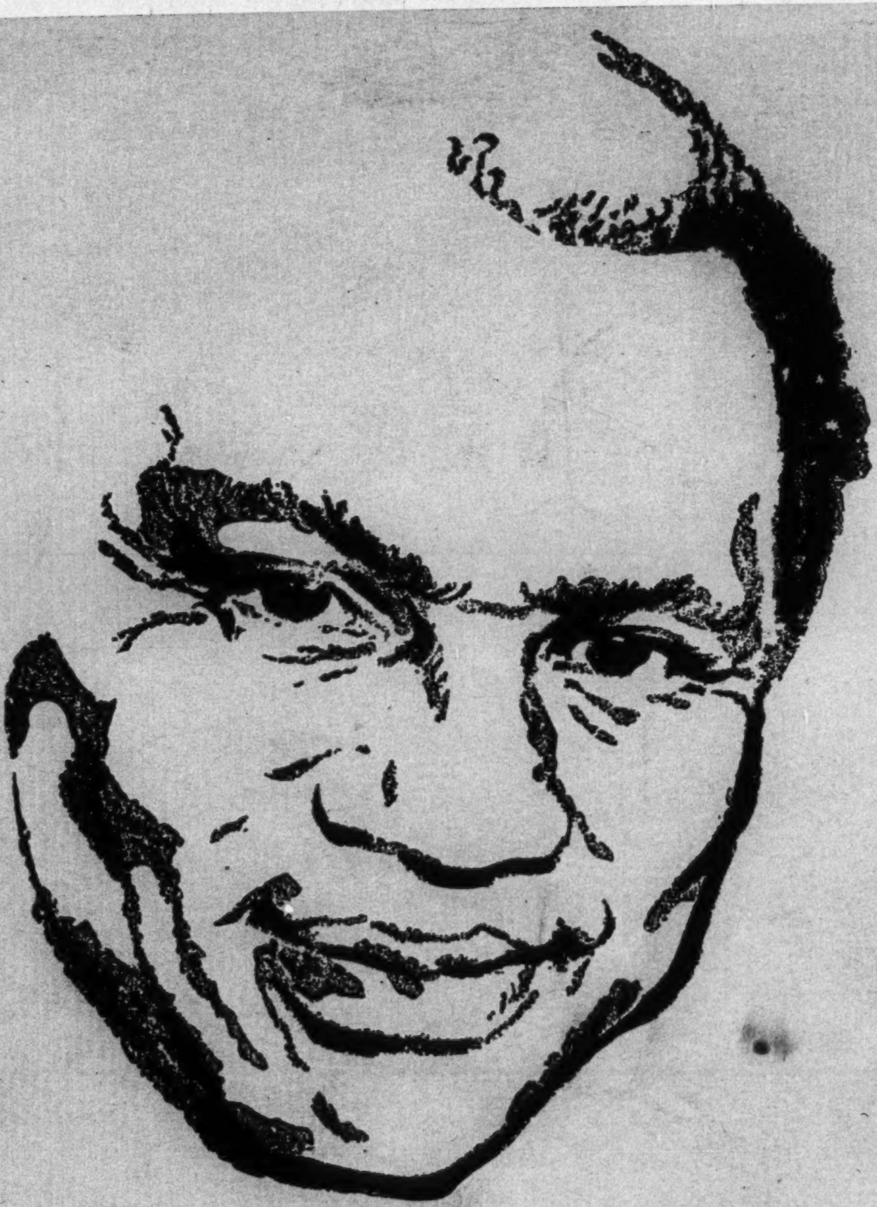
For decades Hugo Gellert has served humanity with his fine art. His wonderful contribution for friendship among all people, his work in behalf of a better and peaceful world has been widely acclaimed. It is for the recognition of the selfless work of this great artist, we are contemplating of paying him a fitting tribute in the very near future. We would like to arrange a large affair to honor HUGO GELLERT.

May we ask for your sonsorship for this projected event? We would indeed greatly appreciate it, if you would allow us to use your name in this connection.

We hope that you favor us with an early answer. Thanking you in advance, we remain,

Respectfully yours
For the provisional arrangements Committee

eak Zoltan   Michael Gold
Zoltan   Michael Gold



Robeson

PAUL ROBESON CONCERT • OCTOBER 29, 1954

Program

I

The Bamboula (African Dance) ...... Arranged by Taylor

Slavonic Dance, Op. 72, No. 16 .... Dvorak

Czech Dance No. 4 .... Smetana

Sonata in E flat, Op. 31 No. 3 .... Beethoven

Presto con fuoco

ALAN BOOTH

II

On Ma Journey .... Arranged by Boatner

Same Train .... Arranged by J. Rosamund Johnson

A Mighty Fortress .... Arranged by Bach

Orphan .... Moussorgsky

Lullaby .... Schubert

Oh, No, John .... Quilter

PAUL ROBESON

ALAN BOOTH at the piano

1. Didn't My Lord Deliver Daniel
arranged - Lawrence Brown

2.

Greetings to 3. Lullaby - Schubert

4.

Our Friend PAUL ROBESON

Local 758 - Mine Mill Smelter Workers

★

III

Goin' Home .... Dvorak
(Based on the Largo from the New World Symphony)

Evening Song .... Moussorgsky

Peace Song .... Arranged by Jo Heifetz ✓
-2. (Arrangement of Ode to Joy Theme from Beethoven's Ninth Symphony)

Star Vicino .... Rosa

Excerpts from Boris Godunov
Prayer and Death ....Moussorgsky ✓

PAUL ROBESON

ALAN BOOTH at the piano

Intermission

★

SALUTE TO PAUL!

From Local 25 UPWA-CIO

A fighter for the rights and welfare of the common man . . . A stalwart for the rights of the Negro and colonial peoples

Joseph Zabritski, Pres., Wilhelmenia Pearson, Sec'y-Treas.

★

★

Greetings to

PAUL ROBESON

and his gallant fight for freedom

From Members of Local 347

United Packinghouse Workers of America - CIO

★

IV

Chinese Suite .... Liu Shea-An
    Puppet's Dance
    Yonder My Heart Rests
    March of Young China

Three African Dances .... Amanda Aldrich
    Call to the Feast
    Luleta's Dance
    March of the Warriors

Our Evenings .... Janacek

Ballade in A, Op. 47 .... Chopin

ALAN BOOTH

★

Greetings

to PAUL ROBESON

From A Group of Leather Workers

★

★

Greetings

to PAUL ROBESON

From Officers and Members of Local 208,

Warehouse and Distribution Workers Union

★

V

Zog nit Keynmol	Arranged by Lawrence Brown
Prayer (Children's Song)	Moussorgsky
Varshavianka (Polish)	Arranged by S. Kompancetz
Swing Low, Sweet Chariot	Arranged by Lawrence Brown
Ol' Man River	Kern

PAUL ROBESON

ALAN BOOTH at the piano

★

Greetings

to PAUL ROBESON

From A Group of Luggage Workers

★

Greetings to

PAUL ROBESON

From A Group of

Slav Friends

Greetings to

PAUL ROBESON

From A Group of

Croatian Friends

★

Our Heartiest Greetings

to BROTHER PAUL ROBESON

the giant of
Negro American Culture and
the staunch fighter for peace

Greek American Cultural Center

Greetings to the

Great Fighter for Peace . . .

PAUL ROBESON

Chicago Women for Peace

★

★

Greetings

to PAUL ROBESON

From A Group of Polish Friends

★

Greetings

to PAUL ROBESON

From Amalgamated Local 453 UAW-CIO

★

Greetings

To Our PAUL . . .

From the

Paul Robeson Juniors Club

★

★

Greetings

to PAUL ROBESON

From Local 347,

United Packinghouse Workers of America,

CIO

★

★

Greetings

to PAUL ROBESON

From A Group of Fur Workers

★

★

Greetings to

PAUL ROBESON

Ernest DeMaio • **Jack Burch**

November 15, 1954

Dear Mr. Gray;

The City College chapter of the Young Progressives of America would be greatly honored if Mr. Robeson would accept an invitation to sing at our campus on Jan.6, 1955.

We have acquired the Townsend Harris Auditorium, City College's concert hall, for his presentation. January 6 is a Thursday, and the time would be from 12:30 -2:00 P.M.

Mr. Robeson would be able to speak and sing at this performance, and the exact format of his program would be up to him. It will be an opportunity for hundreds of City College students to hear Mr. Robeson's great voice, many for the first time.

If Mr, Robeson is available at this time and if he is willing to accept our invitation, please reply at the earliest possible time to;

Miss Sima Friedman
1356 Sheridan Ave.
Bronx 56, N.Y.

LU8-6248

Yours truly,
Sima Friedman

Sima Friedman

"to create, promote and distribute the music of the people"

Peoples Artists, inc.

124 West 21st Street New York 11, N. Y. WAtkins 9 - 3907

November 16, 1954

John Gray
c/o Freedom
79 West 125th St.
New York, N Y

Dear John:

We are planning our annual Christmas Eve Hootenanny and Dance which will be held this year at Manhattan Center on December 24th.

In discussing our program for this 7th annual Christmas Eve program, we wondered about the possibility of having Paul Robeson appear as a guest artist. The theme of our evening, naturally, is "peace on earth" -- and it seemed to us that it would be most appropriate to have Paul Robeson, as one of the leading spokesmen for peace in the world, appear on such a program.

Would you kindly let us know whether or not this would be possible, and if so, what arranegemts would have to be made?

Best regards.

Sincerely,

Irwin Silber

Irwin Silber

Unable to accept.
Not Certain of schedule

Contacted by phone
J.G.

PROGRAM SERVICE • SING OUT! (magazine) • MUSIC LIBRARY
HOOTENANNIES • HOOTENANNY RECORDS

139 W. 125th St.
New York 27, N.Y.
Nov. 29, 1954

Dear Miss Friedman:

Your kind invitation of Nov. 15, was received & am anxious to discuss further with you regards possible appearance of Mr. Robeson at C.C.N.Y.

Will you please call me at Mo6-8700 to arrange an appointment

Sincerely,
John Gray

The Provisional Committee
TO RESTORE PAUL ROBESON'S PASSPORT

• • •

2286 SEVENTH AVENUE • NEW YORK 30, NEW YORK • AUDUBON 6-6465

MARGARET MCCADEN, *Secretary*

12/2/54

John –

Mrs. Arbouin called and asked that you call her about the Robeson recital –

Hickory 6-1030

Mon. Dec 13. 8 P.M. Mrs Arbouin
Sunday afternoon in Jan, 9?

139 West 125th Street
New York, N.Y.
December 6, 1954

Young Progressives of America
C.C.N.Y. Chapter
c.o Miss Sima Friedman
1356 Sheridan Avenue
Bronx, 56, N.Y.

Dear Friends:

This letter is to confirm Mr. Paul Robeson's agreement to accept the invitation of your organization to appear as guest in a cultural program at the Townsend Harris Auditorium on January 6, 1955.

I should like to hear from you as soon as final arrangements for the Hall are completed.

Sincerely yours,

John Gray
Secretary

Jg/vg

December 13, 1954

Decisions growing out of conference with Antioch Church Committee
and Mr. Gray (representing Mr. Paul Robeson)
re. Musical Concert

Date of Concert to be January 30, 1955

Hour 4:00 p. m.

Place Antioch Baptist Church, 33-17 102nd Street, Corona, L. I.

Alan Booth will be Associate Artist and Accompanist

Mrs. Richardson, member of Antioch Church, will be guest artist

Properties suggested: Good musical instrument
Sound System (To be procured thru office of Mr. Gray)

Contribution (Patrons)	$2.50
General Admission	$1.50
Children under 14 years	.50

Publicity will consist of tickets, programs, newspaper notices and handbill

FINANCIAL TERMS: Expense of printing and property to be defrayed from gross receipts, after which balance will be divided 50-50 between Mr. Robeson and Antioch Church. (Mr. Robeson will take care of expense of accompanist)

Mrs. Laura Blade, Chairman

Adoration of the Magi
TISSOT

Christmas

December 30, 1954

DEAR JOHN: HEREWITH, and self explanatory. Greetings,and I'll be seeing you.

Essie

My dear Mrs. Robeson:

I trust you have had a joyous Christmas and will experience the most blessed New Year that you have yet known.

I have Mr. Gray's telephone, but not his address. Will you kindly mail the enclosed ticket on to him so that he may see we have at least kicked off for the concert by your good husband on January 30.

Let's meet before too much longer.

Sincerely,

27-43 Gilmore Street
East Elmhurst L I N Y

Picture by permission John H. Eggers Publications and The Brooklyn Museum

MP 503-C

WORLD RENOWNED SINGER

PAUL ROBESON

in Song Recital

Antioch Baptist Church

33-17 102nd Street, Corona, L. I.

Sunday Afternoon, January 30, 1955 - 4:00 o'clock

Donation $1.50

Auspices Baptist World Alliance Committee

Mrs. Laura Blades, Chairman

Rev. A. C. L. Arbouin, Minister

Postage Will be Paid by Addressee

No Postage Stamp Necessary If Mailed in the United States

BUSINESS REPLY ENVELOPE

First Class Permit No. 58983, Sec. 34.9 P.L.&R., New York, N.Y.

PEOPLE'S ARTISTS, INC.

124 West 21st Street

New York 11, N. Y.

263

UNITED STATES
2 CENTS
FRANKLIN
POSTAL CARD

THIS SIDE OF CARD IS FOR ADDRESS

Progressive Party
1133 Broadway
New York 10, N. Y.

I will attend the Executive Committee

Meeting on JUN 10

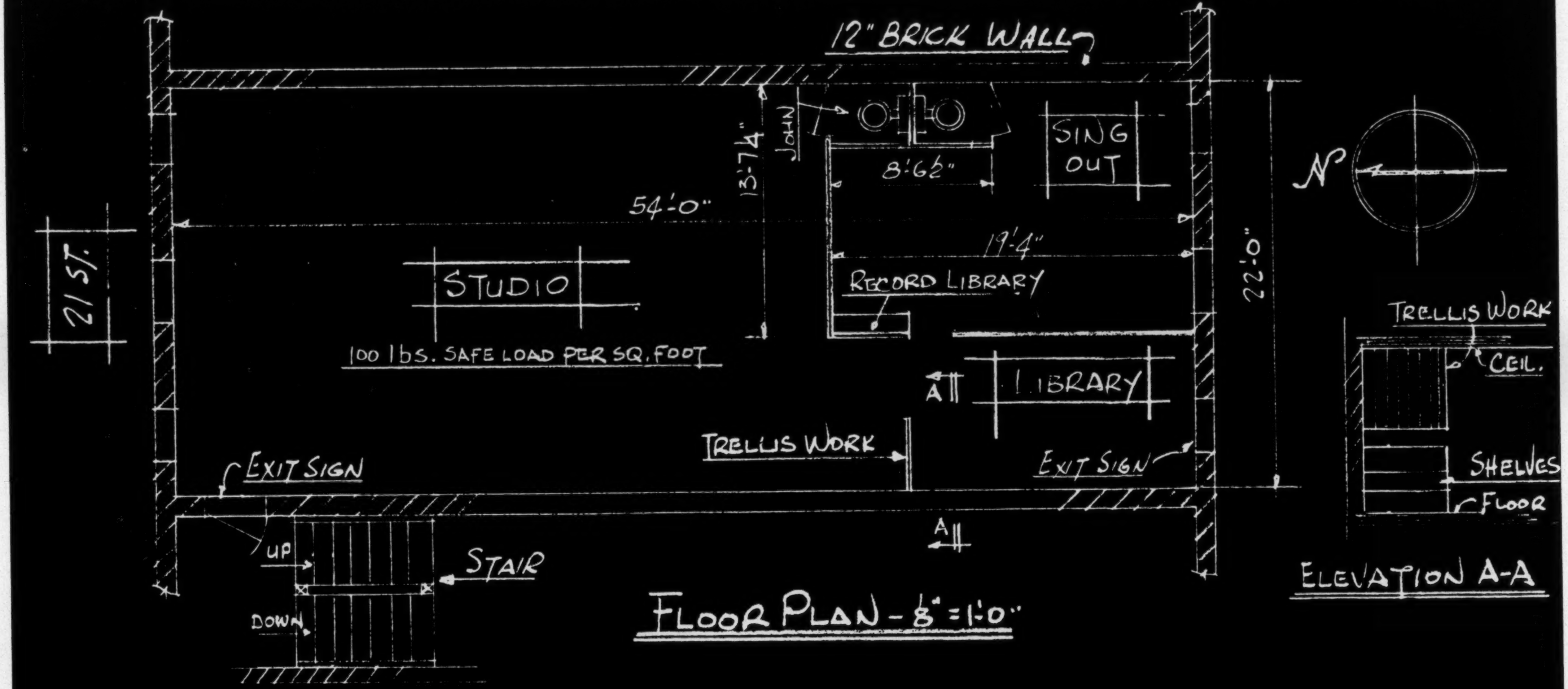
____

☐ I will be able to attend Peoples Artist's House-warming-Reception on Friday Evening, June 11th.

☐ I am unable to attend but wish to express my support with the enclosed contribution.

Name ....

Please make checks payable to Peoples Artists, Inc.


12" BRICK WALL
JOHN
8'-6½"
SING OUT
N
13'-7¼"
54'-0"
19'-4"
22'-0"
21 ST.
STUDIO
RECORD LIBRARY
100 lbs. SAFE LOAD PER SQ. FOOT
A
LIBRARY
TRELLIS WORK
EXIT SIGN
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STAIR
TRELLIS WORK
CEIL.
SHELVES
FLOOR

FLOOR PLAN - 1/8" = 1'-0"

ELEVATION A-A

- RUTH RUBIN
- PAUL ROBESON
- EARL ROBINSON
- PETE SEEGER
- SONNY TERRY

INVITE YOU TO
JOIN THEM AT A
HOUSE WARMING RECEPTION

STUDIO 5
FRI. JUNE 11, 1954 - 8^{30} P.M.
124 W. 21 ST. N.Y.C.
FOR YOUR SUPPORT &
APPROVAL

-TITLE-
PROPOSED STUDIO FLOOR PLAN
PEOPLES' ARTISTS CULTURAL CENTER

BY INVITE ONLY - COCKTAILS WILL BE SERVED - R.S.V.P.

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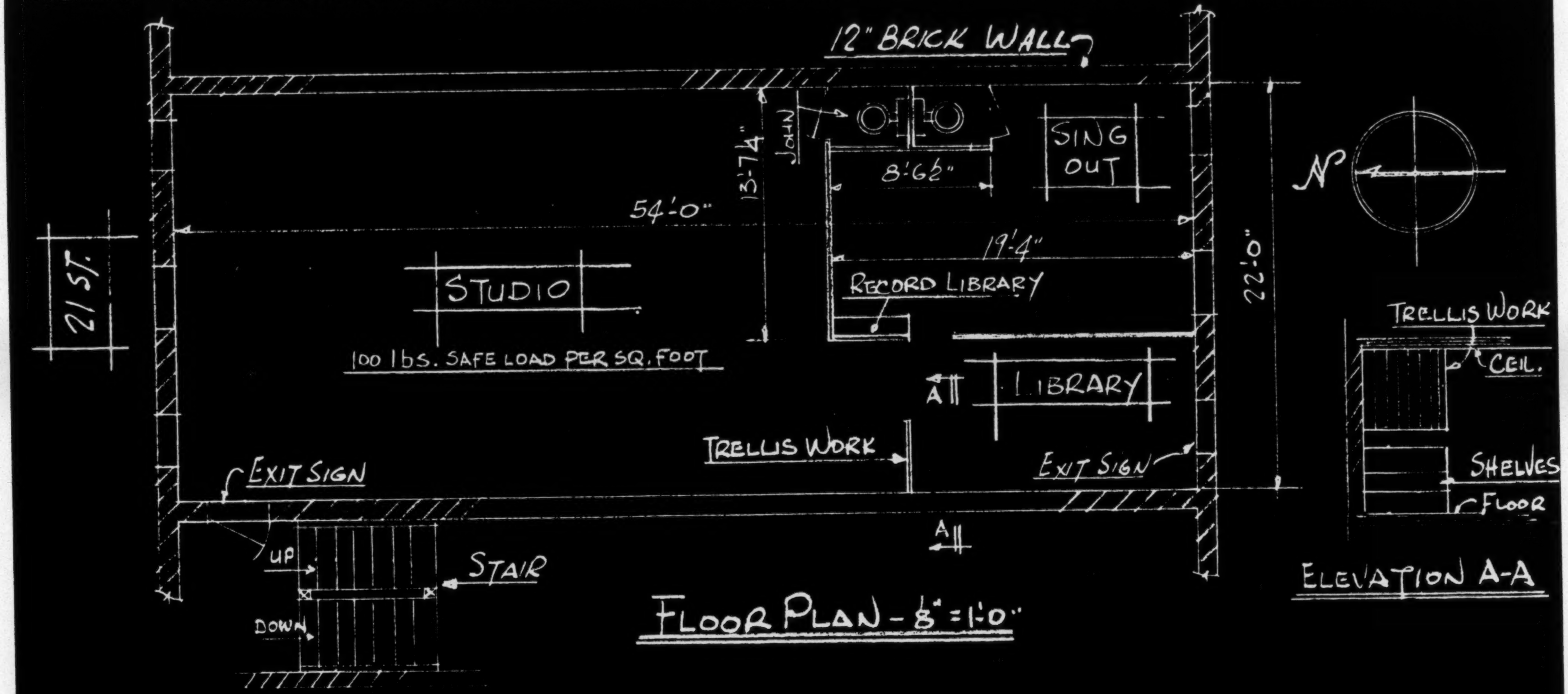
LABOR DONATED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LABOR DONATED

THE PAUL ROBESON 1954 TOUR

During the months of July through September 1954, inclusive, Paul Robeson, the distinguished artist and people's leader, will make **another** nationwide tour. The tour will include major cities and some small centers, from coast to coast.

The purpose of this memorandum is to outline for those who will be involved in local preparations the character of the tour and the major objectives to be achieved. Let us consider the minimum schedule that should be fought for in each city. In the main, the schedule or program pattern should be more or less the same in all areas. What would be this minimum program?

1. One Concert, testimonial dinner or other mass affair, with the sponsorship being determined from city to city, but always striving for the broadest sponsorship.

2. Negro Church Concerts: In cities where outdoor concerts are not being planned, all efforts should be made to arrange the major appearance at a leading Negro church. Wherever possible, the concert should be sponsored by the church or an organization within the church. The purpose here must be to place Mr. Robeson as a concert artist in the center of Negro life to benefit financially from his appearance. Such concerts will also need the full support of the progressive forces in the city, but the emphasis again should be on attendance from the church involved and other sectors of the Negro community. In the church concerts also other artists (instrumentalists, etc.) should be involved.

3. One broad conference of a hundred trade unionists, Negro and white, with the major emphasis being Negro. This is not an NLC conference, and it must not be NLC sponsored. It should be organized by a small representative group of trade unionists, working primarily as individuals. An invitation, not a call, should be gotten out over the signatures of a few trade union leaders (three to fifteen, depending on composition, would be adequate) for this conference.

4. One broad meeting of Negro community leaders, perhaps around a discussion of Africa or the passport campaign. Here we should endeavor to bring together anywhere from five to fifty key people. These people should come through invitation only; otherwise we will have a hodge podge of left wingers. We do not need a famous name to organize this gathering; for if we wait to get such a name, we will not have it. Let it be held in the home of a reasonably representative person.

5. One major appearance before a church, a ministrial alliance, or lodge.

6. One major fund raising effort, perhaps a private concert in a middle class home for Freedom and/or the Council on African Affairs or the Passport Campaign.

From the viewpoint of politics, and what we are trying to achieve, we should fight for the above type of schedule.

Other Activities That May Be Considered

1. Individual meetings with key leaders. We must work on this. We must fight relentlessly to guarantee that the time of the artist is not monopolized in unscheduled coffee-klatch discussions. On those days when there are no major evening engagements, we should seek to get in one or two or three organized appointments with one or another individual leaders.

- more -

2. An NLC or Freedom sponsored affair. The NLC, of course, should be a part of the proposed trade union conference. It would, of course, be advantageous if the artist met with the Freedom personnel on questions related to the development and expansion of the paper. But this should be a scheduled meeting, and a modest meeting, composed primarily of Freedom personnel and workers, people who are committed to building the paper.

3. Stress should be placed on trying to hold a major outdoor meeting in each city, perhaps Wrigley Field in Los Angeles, Washington Park in Chicago, etc.

4. Press interviews or appointments.

5. Visit to community institutions or trade union halls: i.e., community centers, churches, nurseries, cultural centers (e.g., the art center).

If the trip is to be successful in each area, there must be a group of activities placed in a list and marked top priority, with other possible activities being placed in a second category. In other words, we must adhere to and fight for a concentration policy in relationship to the schedule.

6. We should set up in each city a small committee of five to seven people to be politically responsible for organizing, planning, and conducting the entire program in that city. The Committee needs a chairman, a secretary, and possibly a treasurer. If not a treasurer, then a secretary-treasurer. Under no circumstances should the program in a given city be worked out and sponsored by a single organization such as the NLC or Freedom. The object should be to have representatives of such organizations join with other forces in sponsoring the visit.

   What should be the composition of this Committee? At least the following should be on it: A leading trade unionist responsible for the trade union phase of the program; a professional or leading community person responsible for the community conference and individual appointments with community figures, a leading white progressive or cultural or professional responsible for a fund raising affair (private concert) for Freedom and other related activities in which the artist is a part; one person responsible for the concert; the chairman and the secretary who will coordinate, clear all dates, etc.

   This Committee should be selected as a result of the most careful examination of its composition. These seven people must be free from a million other things to concentrate on guaranteeing this project.

7. At the very outset the most careful attention has to be given to finances. The financial objective of this tour is to raise upward of $25,000 for work among Negro people.

   a) A budget covering the minimum advance work that is required.

   b) A budget covering the upkeep required for the stay in each city, including the pro-rata travel expenses.

   c) Based upon the above, the Committee in each city must know what their financial obligations are, so that the progressive movement as a whole is mobilized to guarantee that these committments are met. Each city must advance $500 to make possible the visit; we cannot wait until the end of the trip before collecting funds.

- more -

d) A financial quota must be set for every affair in which the artist participates. For instance:

The Trade Union Conference	$500 to $1,000
The Community Meeting	250 to 1,000
The Concert, or Mass Affair	1,000 to 2,000
The Private Concert Affair	2,000

Why cannot 100 trade unionists come to a conference with this artist and bring at least $5 each. If 50 come they should bring at least $10 each. We must discuss with the people attending these affairs in advance the urgent need for funds. And we must wage war against the liberal, pseudo-idealistic, and opportunistic approach towards funds that characterize so much of our work. The same is true of the gathering of leaders of the Negro community.

e) It must be understood at the outset that the funds being raised are to support the activities of the artist. We should not agree, for instance, to an NLC luncheon unless they agree to produce $500 to the funds being raised by the artist, and unless they turn over one-half of this before the luncheon. Hasn't the time arrived for the democratic forces in this country to produce some funds so that this great artist may conduct his activities, so that Freedom, the records, the passport fight, support of African resistance campaign, and his other projects can unfold? There is no reason whatever why a sum of from three to five thousand dollars clear profits should not be forthcoming from each of these cities without exception, and will be if we fight for a correct approach on this question.

8. Above all we must build Freedom and the African Council's Newsletter, and establish Passport Campaign committees, during this trip. This question must be placed at the very center of the arrangements and all preparations. A quota for a minimum number of subscriptions must be worked out in each city and stubbornly fought for while preparing for the visit of the artist. These subs should be presented to him during the visit. The unfulfilled portion of the quota can be fought for during the visit. For instance, why should not the trade unionists go out to get two to three subs each before the artist arrives in each city. This means a fight by the Committee that will be sponsoring the trip in a given city.

A minimum goal of 500 Freedom subs and 100 Newsletter subs and a passport campaign committee should be established in each city to be visited.

Let us then set four primary organizational objectives for this year: 500 Freedom subs, 100 Newsletter subs and the organization of a Passport Campaign Committee in each city visited; three to five thousand dollars from each city visited. In order to realize these organizational objectives, we must concentrate upon them, thereby excluding prime or equal attention to other projects.

Tentative Dates:

Detroit	July 1-7	San Francisco Oakland	August 13-24
or	(8-9) Rest		
Cleveland	July 10-15		
	(16) Rest	Los Angeles	August 27- September 7
Chicago	July 17-~~27~~25		
Border	August 1		
		Denver	?
Seattle Portland ?	August 3-9		

Perspective of Activities around Paul Robeson, August 14th- 22nd

* Concert appearance before 1200 persons at Pershing Ballroom, Friday evening August 20
* Speaking appearance at Washington Park Forum on Sunday August 15, with tickets available there for the concert
* Appearance at the Annual Women's Committee Tea of the Negro Labr Council at th Parkway Ballroom, Sunday, August 15.
* Brief speaking appearances at ministerial alliances on Monday and Tuesday August 16th and 17th.
* Appearance at one church service Sunday morning, August 15th, and additional appearances the following Sunday, probably singing one number with church choir
* Two private fund-raising affairs, one on the north side, one on the south side.
* A possible concert apppearance at Lawndale Baptist Church
* A gathering of trade-unionists

To carry through on this program the following committees will be needed:

Publicity

Ticket

Trade union

Technical

Finance

NAME	ORGANIZATION	QUANTITY	NUMBERS
MARVEL COOKE	A. S. P.	75	1601-75
JOHN ABT		15	1676-90
RUDY CHRISTIAN		10	1691-1700
IRMA KASSNER		100	1701-1800
RUDY CHRISTIAN		20	1801-1820
MAUDE GREENE		50	1821-1870
MRS. PLUMMER		25	1871-1895
THELMA DALE		10	1896-1905
MEL FISK		25	1906-1930
HELEN ROSEN		30	1931-1960
CLARENCE TOLLIVER	Loc. 6 Rank & File Com.	15	1961-1975
JESSE GRAY	HARLEM TENANTS COUNCIL	50	1976-2025
VICKI GARVIN	NEGRO LABOR COUNCIL	25	2026-50
LEON STRAUSS	FUR. JT. BD.	50	2051-2100
LOUISE JEFFERS		100	2101-2200
	JEFFERSON SCHOOL Book Store	50	2201-2250
THELMA		75	2251-2325
LOU WHEATON		5	2326-2330
KENNETH BRUTON	NEGRO LABOR COUNCIL	10	2331-40
THELMA DALE		60	2341-2400
ENID FOGEL	L. Y. L.	100	2401-2500
BELLE BALGUSON	Local 430	25	2501-25
N. BROWN	FUR. JT. COUNCIL	50	2526-75
BEA SIGERSON	L. 1199	50	2576-2625
KEN FRIEDMAN- EVI LEVINE	Wyandot	50	26226-75
MILDRED MC ADORY		25	2676-2700
Mabel Thompson	Domestic Worker-Bklyn	15	2701-15
BILL TAYLOR		10	2716-25
ALAN BOOTH		20	2726-45
MARY RUSSAK	N. Y. PEACE COUNCIL	100	2746-2845
FOR CASH SALES --		50	2846-95

NAME	ORGANIZATION	QUANTITY	NUMBERS
~~MABEL THOMPSON~~	~~DOMESTIC WKRS. UNION~~	~~15~~	~~2901-15~~
PAUL ROBESON, JR.		25	2896-2920
ANGIE DICKERSON		50	2921-70
LOUISE PATTERSON		5	2971-75
SAM SILLEN	M & M	25	2976-3000

Draft Budget for August 20th Concert at Pershing Ballroom

EXPENDITURES	
Hall	
rental, chairs, snd system, fans	$200
Printing	
Tickets, 10 M lflts, posters pluggers, plus DuSable prntng. lttrhead	260
Advertising	
Crusader, Defender, Courier etc	100
Mailings	25
Sound truck & signs based on volunteered cars	40
Piano rental	50
Office supplies & expense	75
One full time promotional employee 5 weeks @ $75	375
Clerical help part time	100
Miscellaneous	50
Total	1275
Fee to artist	750
Contribution to Con Af. Affrs	250
INCOME	
1200 tickets @ $1.13 net 1.25 gross	1356
Collection	1000
Total	2356

Financial Report

Committee For African Freedom - established to sposnor July 17th-24th Robeson trip to Chicago.

INCOME			
Donation U E District 11		$100.00	
Donation Local 347 UPWA		200.00	
Total Income			$300.00
DISBURSEMENTS			
Printing		120.00	
Tickets	$25.00		
Posters	45.00		
Leaflets	50.00		
Promotional Salary - one week		75.00	
Postage		18.54	
Telegrams		11.52	
Travel expense		31.70	
CTA	22.40		
Auto	9.30		
Telephone expense		19.60	
Miscellaneous		.45	
Total Disbursements			276.81
Balance on hand			23.19
ASSETS			
Cash on hand		$30.00	
Liabilities LIABILITIES			
Promotional salary 6/27-7/10	150.00		
Unreimbursed expenses	6.81		
Total liabilities		156.81	
Excess of liabilities over assets			$126.81

CULTURAL SALUTE TO PAUL ROBESON
On the Occasion of Launching the Campaign to Restore His Passport
(May 26, 1954, at the Renaissance Casino)

Budget:

Chairs (Rental)	$60.00	
Printing (Invitations)	50.00	(Labor Donated)
Postage	115.00	
Advertising	100.00	
Stationery	25.00	
Telephone	25.00	
Refreshments	100.00	
Publicity--posters, throw-aways	50.00	
Misc.	125.00	
		$650.00
Hall		160.00
Promotional Person (Part time or full time -- $50.00 $75.00 per week)		300.00
		$1,110.00

Income:

Tickets -- 1000 @ $1	$1000.00	
Patrons -- 100 @ $5	500.00	
Boxes -- 10 @ $100	1000.00	
" -- 20 @ $25	500.00	
Collection	2000.00	
		$5000.00

IMMEDIATE PROMOTIONAL STEPS

1) Prepare list and send out 1000 letters for patrons -- local or national.
2) Luncheon or tea, other form (social), to get women's committee to work on wealthy box holders ($100 and $25).
3) Trade union gathering (luncheon or other form) to get (a) mass distribution of tickets in trade unions and (b) boxes.
4) Harlem gathering to mobilize forces for mass sale of tickets.
5) Gathering of Harlem leaders.
6) Press Conference for Negro and progressive press on launching of passport campaign, with May 26 the first milestone. Should be informative on background of case and steps to be taken in campaign.

PROPOSED COMMITTEES

I. Publicity Committee
  - a. Fact Sheet
  - b. Throw-aways
  - c. Press Conference
  - d. Posters
  - e. Press Releases

II. Contact Committees
  - 1. Harlem Contact Committee

  - 2. General Contact
    - a. Special Promotional events
    - b. U. N. Delegates -- Embassies
    - c. Organizations -- Unions
    - d. Individuals

III. Program and Arrangements Committee
  - a. Script and Program
  - b. Invitations -- mailing
  - c. Solicitation of Greetings and Offers
  - d. Refreshments

IV. Ticket Committee

The Committee to Restore Paul Robeson's Passport
139 West 125th Street, Suite 6
New York 27, New York
Phone: MO 6-8700

FOR IMMEDIATE RELEASE: April 30, 1954

Paul Robeson, the world-renowned Negro singer and actor, will be feted at a Cultural Salute to be given him by stars of stage, screen and radio May 26 at the Renaissance Casino, 138th Street and Seventh Avenue.

The Salute will open a campaign to restore Robeson's passport. The State Department, for the past four years, has denied Robeson a passport to meet his singing commitments throughout the world.

Scores of singers and actors, some of whom have performed with Robeson throughout the nation, will pay their tributes to the famed Negro star at the reception.

#

Robeson

PAUL ROBESON CONCERT • OCTOBER 29, 1954

Program

I

The Bamboula (African Dance)	Arranged by Taylor
Slavonic Dance, Op. 72, No. 16	Dvorak
Czech Dance No. 4	Smetana
Sonata in E flat, Op. 31 No. 3 **Presto con fuoco**	Beethoven

ALAN BOOTH

II

On Ma Journey	Arranged by Boatner
Same Train	Arranged by J. Rosamund Johnson
A Mighty Fortress	Arranged by Bach
Orphan	Moussorgsky
Lullaby	Schubert
Oh, No, John	Quilter

PAUL ROBESON

ALAN BOOTH at the piano

★

Greetings to

Our Friend PAUL ROBESON

Local 758 - Mine Mill Smelter Workers

★

III

Goin' Home .... Dvorak

(Based on the Largo from the New World Symphony)

Evening Song .... Moussorgsky

Peace Song .... Arranged by Jo Heifetz

(Arrangement of Ode to Joy Theme from Beethoven's Ninth Symphony)

Star Vicino .... Rosa

Excerpts from Boris Godunov

Prayer and Death ....Moussorgsky

PAUL ROBESON

ALAN BOOTH at the piano

Intermission

★

SALUTE TO PAUL!

From Local 25 UPWA-CIO

A fighter for the rights and welfare of the common man . . . A stalwart for the rights of the Negro and colonial peoples

Joseph Zabritski, Pres., Wilhelmenia Pearson, Sec'y-Treas.

★

★

Greetings to

PAUL ROBESON

and his gallant fight for freedom

From Members of Local 347

United Packinghouse Workers of America - CIO

★

IV

Chinese Suite .... Liu Shea-An
Puppet's Dance
Yonder My Heart Rests
March of Young China

Three African Dances .... Amanda Aldrich
Call to the Feast
Luleta's Dance
March of the Warriors

Our Evenings .... Janacek

Ballade in A, Op. 47 .... Chopin

ALAN BOOTH

★

Buzbey
Vale
Meek

Greetings

to PAUL ROBESON

From A Group of Leather Workers

★

★

Greetings

to PAUL ROBESON

From Officers and Members of Local 208,

Warehouse and Distribution Workers Union

★

V

Zog nit Keynmol .... Arranged by Lawrence Brown

Prayer (Children's Song) .... Moussorgsky

Varshavianka (Polish) ......Arranged by S. Kompancetz

Swing Low, Sweet Chariot .. Arranged by Lawrence Brown

Ol' Man River .... Kern

PAUL ROBESON

ALAN BOOTH at the piano

★

Greetings

to PAUL ROBESON

From A Group of Luggage Workers

★

Greetings to

PAUL ROBESON

From A Group of

Slav Friends

Greetings to

PAUL ROBESON

From A Group of

Croatian Friends

★

Our Heartiest Greetings

to BROTHER PAUL ROBESON

the giant of
Negro American Culture and
the staunch fighter for peace

Greek American Cultural Center

Greetings to the

Great Fighter for Peace . . .

PAUL ROBESON

Chicago Women for Peace

★

★

Greetings

to PAUL ROBESON

From A Group of Polish Friends

★

Greetings

to PAUL ROBESON

From Amalgamated Local 453 UAW-CIO

★

Greetings

To Our PAUL . . .

From the

Paul Robeson Juniors Club

★

★

Greetings

to PAUL ROBESON

From Local 347,

United Packinghouse Workers of America,

CIO

★

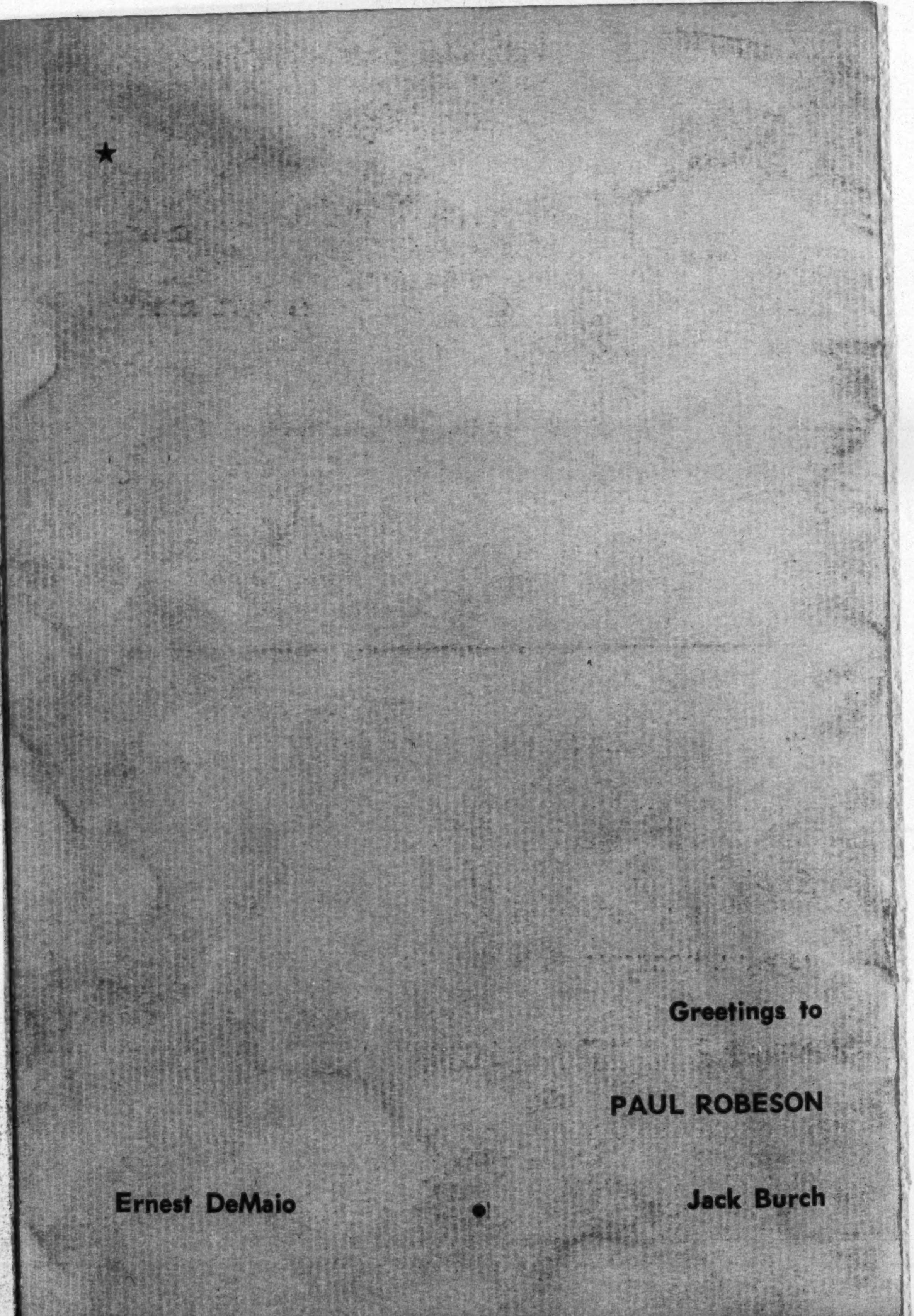
★

Greetings

to PAUL ROBESON

From A Group of Fur Workers

★



Greetings to

PAUL ROBESON

Ernest DeMaio **Jack Burch**

SRP

PRESENTS A RECITAL

by

PAUL ROBESON

BARITONE

ALAN BOOTH

PIANO

SATURDAY, MAY 8, 8:30 P.M.

LEON MANDEL HALL

I

Deep River...........Arr. S. Coleridge-Taylor
Sonata in D, Op. 10, No. 3..........Beethoven
Presto
Two Preludes
C Major
A Minor......................Kabalevsky
Sonata in A Minor, Op. 42
Scherzo.......................Schubert

Alan Booth

II

Didn't My Lord Deliver Daniel.....
.....Arr. by Lawrence Brown
Sane Train........Arr. by J. Rosamund Johnson
Jacob's Ladder.............Arr. by Alan Booth
Songs My Mother Taught Me..............Dvorak
Peace Song................Arr. by Jo Heifetz
(Arrangement of Ode to Joy Theme
from Beethoven's Ninth Symphony)

Paul Robeson
Alan Booth at the Piano

III

Cradle Song..........................Schubert
Over the Mountains....................Quilter
Orphan
Excerpt from Boris Godunov
(Prayer and Death)..........Moussorgsky
Kaddish..............................Engel

Paul Robeson
Alan Booth at the Piano

BEST AVAILA

Intermission (10 minutes)

IV

Etude (Aeolian Harp)....................Chopin
Chinese Suite
    Puppet's Dance
    Yonder My Heart Rests
    March of Young China.......Liu Shea-An
Two African Dances
    Luleta's Dance
    Call to the Feast
Furiants (Czech Dance)..................Dvorak

Alan Booth

V

Water Boy..................Arr. by A. Robinson
Zog nit Keynmol..........Arr. by Lawrence Brown
Lullaby...........................Mexican Folk Song
Volga Boatmen's Song.........Russian Folk Song
Ol' Man River..................................Kern

Paul Robeson
Alan Booth at the Piano

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PROGRAM NOTES

Paul Robeson first attracted national attention as a student at Rutgers University where he was class valedictorian and Phi Beta Kappa besides being a 4 letter man and twice all-American end.

Robeson first became interested in the theatre while studying law at Columbia. He was "spotted" while appearing in an amateur production at the Harlem YMCA and offered the lead in a revival of Eugene O'Neill's play "Emperor Jones." The play made theatrical history and also started Robeson in his career as a singer.

During one scene Jones is supposed to whistle to keep his spirits up. Robeson's whistling apparently left something to be desired so he sang a spiritual instead, with superb results, and two years later he made his first concert appearance in New York City.

A long line of successes followed, both in America and abroad....Most notable of which were his concert tours in Europe and his appearance in the title role of Shakespeare's "Othello" in London in 1930. This superlative performance was repeated 13 years later in the United States for the Theatre Guild.

During World War II Robeson toured with the USO and in 1945 the NAACP voted him the Springarn medal for outstanding achievement.

He has recorded innumerable records from his rich repertoire, including songs from all over the world. "Columbia" has released most of his albums and more recently he has recorded for "Othello Records."

Recently however Robeson has been restricted from performing in many places in this country because of his political views and although he has had numerous offers to appear in Europe he has been denied a passport.

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THE PROGRESSIVE CLUB

of Mother A.M.E. Zion Church

140-6 West 137th Street, New York City

presents

PAUL ROBESON

IN CONCERT

Sunday Afternoon, June 6, 1954

Alan Booth at the Piano

PROGRAMME

I

DEEP RIVER .... *Arr. S. Coleridge-Taylor*
SONATA IN D, Op. 10, No. 3 .... *Beethoven*
  Presto

TWO PRELUDES
  C Major
  A Minor .... *Kabalevsky*

SONATA IN A MINOR, Op. 42
  Scherzo .... *Schubert*

Alan Booth

II

DIDN'T MY LORD DELIVER DANIEL .... *Arr. by Lawrence Brown*
SAME TRAIN .... *Arr. by J. Rosamund Johnson.*
STAN' STILL JORDAN .... *Arr. by J. Rosamund Johnson*
OVER THE MOUNTAINS .... *Quilter*
GOIN' HOME .... *Dvorak*
  (Based on the Largo from the New World Symphony)
O NO JOHN! .... *Arr. by Sharp*

Paul Robeson
Alan Booth at the Piano

PROGRAMME

◆

III

DRAMATIC READINGS

Beulah Richardson

IV

ORPHAN
SEMINARIAN
THE FLEA
EXCERPTS FROM BORIS GODUNOV
(Prayer and Death) .... *Moussorgsky*

Paul Robeson
Alan Booth at the Piano

Intermission (10 *minutes*)

V

ETUDE (Aeolian Harp) .... *Chopin*

CHINESE SUITE
Puppet's Dance
Yonder My Heart Rests
March of Young China .... *Liu Shea-An*

THREE AFRICAN DANCES
Call to the Feast
Luleta's Dance
March of the Warriors .... *Amanda Aldrich*

FURIANTS No. 1 .... *Dvorak*

Alan Booth

VI

TWO CHORALES
A Mighty Fortress
Easter Chorale .... *Arr. by Bach*

CHINESE FOLK SONG
In a Place Far, Far Away .... *Arr. by Chen Tien-Hou*

WEEPIN' MARY .... *Arr. by Burleigh*

KADDISH .... *Engel*

ON MA JOURNEY .... *Arr. by Boatner*

WATER BOY .... *Arr. by A. Robinson*

OL' MAN RIVER .... *Kern*

Paul Robeson

Music by Negro Composers of the 20th Century

FRIDAY, FEBRUARY 26th, 1954 - 8:30 P. M.

at

THE PYTHIAN • 135 WEST 70TH STREET

-: *Program* :-

Lift Every Voice and Sing . . . . *J. Rosamond Johnson*
Gloria Davy—Soprano

Suite for Oboe and Piano . . . . *Ulysses Kay*
Incantation and Dance for Oboe and Piano . . . . *William Grant Still*
Harry Smyles—Oboe
Alan Booth—Piano

The Negro Speaks of Rivers (Langston Hughes)
Night Song (Langston Hughes)
The Valley (Edwin Markham)
Joy (Langston Hughes) . . . . *Howard Swanson*
Gloria Davy—Soprano
Carroll Hollister—Piano

In the Bottoms (Excerpts) . . . . *R. Nathaniel Dett*
Variations on a Folk Theme . . . . *George Walker*
"Oh Bury Me Beneath the Willow"
Nocturne
The Sewing Song—(The imitation of a sewing machine) . . . . . *Blind Tom*
Alan Booth—Piano

Soon It Will Be Done . . . . *William Dawson*
I'll Never Turn Back . . . . *R. Nathaniel Dett*
They That Sow in Tears . . . . *W. C. Handy*
Edna Gay—Chorus

"The Street"—Ballet Suite . . . . *Alonzo Levister*
(First Concert Performance—Conducted by the Composer)

Pink Topsy
Eclipse . . . . *Charles Mingus*

Janet Thurlow—Vocalist
Marshall Turkin—Clarinet
Alvin Glantz—Trumpet
Jackson Wiley—Cello
Elayne Jones—Percussion
Sully Childs—Percussion
Leonard Mastrogiacomo—Piano

Piano Improvisations by Thelonious Monk

TICKETS: $1.50 AND $2.40, TAX INCL.

Sponsored by the
Music Division, New York Council of the Arts, Sciences & Professions
35 West 64th Street, N. Y. 23 SU 7-4677

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You and Your Friends are Invited to a Cultural Salute

to

PAUL ROBESON

on the occasion of the launching of the campaign for his passport to sing again around the world

Cultural Tributes to Paul Robeson by... Leon Bibb, Alan Booth, Nadyne Brewer, Lawrence Brown, Alice Childress, Laura Duncan, Peggy Kisseloff, Tony Kraber, Margaret McCaden, Beulah Richardson, Earl Robinson, Betty Sanders, Pete Seeger, Frances Walker, Charles White....

...and the songs and response of Paul Robeson

Wednesday, May 26, 1954

Renaissance Casino 138th St. at 7th Ave.

From 8 to 11 p.m. Admission: $1 plus 10c tax

Auspices: Committee To Restore Paul Robeson's Passport

SUNDAY
AFTERNOON

JUNE
6
1954

At 4 o'clock

Hunt Printing Co., 2289 - 7th Ave.

THE PROGRESSIVE CLUB

of **Mother A. M. E. Zion Church**
140-6 West 137th Street New York City

presents

PAUL ROBESON

IN CONCERT

GENERAL ADMISSION -	$1.00
RESERVED SEATS	$1.50

CHILDREN HALF PRICE

Rev. B. C. Robeson, Pastor
Mrs. Frances C. Robeson, Pres.
Inez Lockley, Sec'y
Alan Booth, Accompanist

→ *Tickets can be obtained at the Church Office*

THE PROGRESSIVE CLUB

MOTHER A.M.E. ZION CHURCH

140-6 West 137th St. N.Y.N.Y.
(AU. 6-0230)

FOR IMMEDIATE RELEASE June 3, 1954

Paul Robeson will do the "Death Scene" from the opera "Boris Godunov" and other stirring works of Moussorgsky, during his second annual concert at Mother A.M.E. Zion Church in Harlem, Sunday, June 6, at 4 p.m.

The affair is sponsored by the Progressive Club of which Mrs. Frances C. Robeson, is President. Tickets at $1.00 and $1.50 may be had at the church's office 153 W. 136th Street, AUdubon- 6-0230, and at the offices of "Freedom" 139 W. 125th Street, Suite 6, MOnument 6-8700.

The concert is Robeson's second appearance in Harlem within 10 days-- the last being a standing room only affair at the Renaissance Casino on May 26. And just prior to that, the noted baritone performed before turn-away crowds at Mandel Hall , University of Chicago.

Robeson, to be accompanied by Alan Booth, rising young concert pianist in his own right, will present an international repertoire, which will feature besides works of Moussorgsky, English, French, Negro, Yiddish, and other folk songs.

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BEST AVAILABLE COPY

FOR IMMEDIATE RELEASE

Paul Robeson, the internarionally renowned baritone, and his accompanist Alan Booth presented a widely varied concert of international music Sunday, June 6, at the Mother A.M.E. Zion Church in Harlem, before an audience of nearly 1,000. The affair was sponsored by the Progressive Club of the Church.

The highlight of the afternoon was Robeson's rendition of a series from the works of Moussorgsky. His interpretation of the Seminarian, tale of a fellow studying for the priesthood and becoming tangled up in intricate Latin grammar delighted the audience, as did "The Flea". His work in the "Prayer and Death" scene from the opera "Boris Godunov" were made doubly exciting by the combining of the always incomparable baritone voice with expert acting.

Among his selection were "Didn't my Lord Deliver Daniel?", arranged by Lawrence Brown; Goin' Home based on the Largo from the New World Symphony of Dvorak; "Chinese Folksong"; and "Old Man River" by Jerome Kern.

Another key spot in the program was Robeson's vocal examples of the close relationship and deriviations of folk music. His basis example was the Kaddish, a Yiddish song. He related how years ago he had shown the now Prime Minister of India, Nehru, how Persian, Yiddish, and Negro chants grew from the same roots of the people's experience.

The program was opened by Booth's interpretation of "Deep River" as arranged by S. Coleridge-Taylor, an excerpt of Beethoven's Sonata in D; and the Scherzo from Schubert's Sonata In A Minor. Booth's interpretation of this last number was as spirited and gay as the folk material from which Schubert derived his work.

(MORE)

Equally well done by Booth was the Chinese Suite by Liu Shea-An; and Three African Dances, composed by the celebrated English Negro woman, Amanda Aldridge. It might also be noted that Booth's accompaniment to Robeson is more positive and better timed than in previous programs.

Dramatic readings were done by Miss Beulah Richardson. Her first, "Paul Robeson" is her own composition. The second, "Saint Peter Relates An Incident on Resurrection Day", is by James Weldon Johnson.

The big turnout for the concert came on the heels of a massive affair for Robeson 10 days prior when 4,000 jammed the Renaissance Casino and over-flowed into the same church of Sunday's concert. That affair was called by a number of artists and citizens who were launching a campaign to restore Robeson's passport rights.

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A TRIBUTE TO BEN DAVIS

OPENING - Star Spangled Banner

VOICE OFFSTAGE - Sings "In Contempt"

Build high build wide you prison wall
That there be room enough for all,
Who hold you in contempt
Build wide, that all the land be locked inside.

Though you have seized the valiant few
Whose glory cast a shade on you,
How can you now go home with ease,
Jangling your heavy dungeon keys.

The parents dreaming still of peace,
The playful children, the wild geese
Who still must fly, the mountains too,
Like fists, are in contempt of you!

When you have seized both moon and sun,
And jailed the poems one by one
And trapped each trouble-making breeze,
Then you can throw away your keys.

CHAIRMAN

There is a man in our land, a mighty man is he. The government put him in a jim crow jail because he fought for peace and liberty. Ben Davis is a mighty man and even in segregated Terre Haute prison Ben Davis carries on, Fighting, against jim crow, Fighting, for the dignity of all humanity, Fighting, for peace and the freedom of his people. Tonight, we pay tribute to Ben Davis for what he has done and for what he is still doing. The greatest tribute would be to Free Ben Davis, an achievement which will result in winning the liberty of all those jailed under the infamous Smith Act.

From the South where Ben Davis was born, where he grew up and fought for an education, which he was forced to obtain in "separate and equal" jim crow schools in Georgia, comes a person who knows Ben Davis and his family. She is a staunch fighter for the rights of the Negro people, a Negro woman who has militantly fought discrimination, who has led the fight in Clarendon County, S.C. to abolish segregation in schools. She is the editor of the Clarendon Lighthouse and Informer, a weekly newspaper; MRS. MODJESKA SIMKINS

CHAIRMAN

In his last speech at Dewey Square, in Harlem, Ben Davis said, "With every ounce of my strength I shall continue to fight for the people"! This he is doing even in segregated Terre Haute federal prison. Ben Davis fights in or out of prison. Fighting along with him has been Negro women who have also played an important role in the campaigns to elect him twice to the City Council. Today they play a most important role in campaign for amnesty. Here is a young Negro woman who has worked and fought with Ben Davis in these struggles and who now help lead the fight for his freedom. She is also a people's artist; a singer and writer; MISS LOUISE JEFFERS

CHAIRMAN

When Ben Davis is freed we shall dance in the streets, we shall have a grand victory celebration. However,our victory will not be complete until Henry Winston, James Jackson and all other political refugees are returned to their loved ones and to the struggles of the people. Then we shall celebrate with Henry Winston, his children Larry and Judy, his wife Edna; with James Jackson, his daughters Harriet and Kathy, his wife Esther, with Bob Thompson, his wife Leona and his daughter Ellen who on that occasion will dance for her father again and for all of us and we shall join her parents in being proud of her, of all the children and families who are fighting so courageously and holding the line for democracy. Everyday more and more people join them. Tonight we shall have dancing , we present an interpretive dance performed by a very talented artist

CHAIRMAN

Whenever the rights of the people have been threatened or taken away in any instance, there have always been those who stood and spoke out at a time when fear and hysteria had silenced many who should have been heard. In the forefront, among those who stood to be counted have always been men of law, men who carried out the sacred obligation they undertook when they were admitted to the bar regardless of the obstacles placed in their way. Among the staunch defenders of the basic democratic rights of the people is a lawyer who fights in court and out of court for Amnesty for those prosecuted and persecuted under the Smith Act and other repressive laws. He is counsel for Ben Davis, a leader of the National Amnesty Committee, a great lawyer and people's fighter,; ATTORNEY JOHN ABT

CHAIRMAN

In spite of oppression, the Negro people have fought to live and develop as a people. Their culture reflected their struggles and out of these struggles have emerged artists of the people who portray the people's lives in song, poetry, drama, dances and in many other ways. At this time we present to you a people's artist, who is a dancer and a poet, who has participated in the fight to free Mrs. Rosa Lee Ingram, to win Paul Robeson's passport, and who is also using her voice and her pen to help free Ben Davis. She is presenting a poem especially for this occasion; MISS BEULAH RICHARDSON

CHAIRMAN

From a prison cell in jim crow Terre Haute jail, Ben Davis still speaks. You can hear his voice. You also hear the voice of Jomo Kenyatta, leader of the African people who has also been thrown into prison to try to silence him. You hear the voice of the people of the West Indies, Asia and Europe. These voices are as one and across all the continents these voices and these hands are clasped in a great bond of friendship and struggle for the freedom of all. It was they who fought to save the lives of Ethel and Julius Rosenberg. It was they who successfully fought to keep Wesley Wells from execution in the California gas chamber and who still fight to free Mrs. Rosa Lee Ingram who languishes in a Reidsville, Georgia prison. Leading these struggles is a valiant fighter who himself has been indicted and tried but not convicted because of a hung jury. Today this man's freedom is again threatened as he was called to a hearing very recently in another attempt to remove leaders of the people's fight for freedom. He is a friend of Ben Davis and met Ben in the struggle to free Angelo Herndon and the Scottsboro Boys in the South in the 1930's. He is a fighting attorney and executive secretary of the Civil Rights Congress which is carrying on the legal fight in support of the suit which Ben Davis is filing to demand an end to segregation of Negroes in federal prisons. He is MR. WILLIAM L. PATTERSON

[redacted]

CHAIRMAN

In the launching of this campaign to free Ben Davis and the tribute in his honor tonight, many artists have come forward contributing their talents and fighting ability in many ways. In the course of this struggle for Amnesty we will more fully present the artists of the people who are participating in this fight. We could not do so tonight but in the very near future there will be a full evening of cultural presentations. We have this evening a very fine actor, narrator and singer . A young artist who has participated in the campaigns to elect Ben Davis to the City Council and who helps fight for his freedom now, MR. BILL ROBINSON.

CHAIRMAN

In the struggles of the Negro people for freedom, in the fight for peace in our land and throughout the world the church has played and is still playing a very important role. Negro ministers and white ministers have spoken out against the destruction of humanity and in opposition to the use of atomic and hydrogen weapons. It was no surprise to us that the fascist McCarthy and the reactionary forces he represents launched an attack upon the ministers. It is because they spoke for peace, democracy and reason as against war, fascism, and witch-hunts. To speak of the brotherhood of man is treason to McCarthy but courageous churchmen today,as in the time of the Civil War when the church joined the fight for freedom , speak the truth and do not retreat. Holding high the banner of truth and brotherhood is such a minister, who is also Chairman of the National Committee to Defend Negro Leadership, the REV. EDWARD D. McGOWAN

CHAIRMAN

A vital force in the Negro people's struggle for freedom and in the fight for peace in our country is labor. Without labor these things will not be achieved. Participating in these struggles is a young man who is a militant fighter on behalf of the workers. He is Vice Chairman of the National Committee to Defend Negro Leadership, Business Agent of the Fur Joint Council; MR. ROBERT REQUA

CHAIRMAN

The Negro people have always resisted oppression and tyranny and fought on the side of democracy and peace. Harriet Tubman had a price of $5000 put on her head because she fought the slave owners. She ran the Underground Railroad so successfully that she never lost a passenger. Today a Negro woman, vanguard fighter for peace and the liberation of her people and her class has a price of $20,000 upon her head under the infamous Smith Act which was used to sentence her to a year-and-a-day in federal prison and under the unconstitutional McCarran-Walters Law which is being used to deport her to Trinidad, British West Indies from where she came with her family at the age of eight, to these United States where she has lived since. Under this vicious law this Negro woman also faces 10 years in prison, unless we fight successfully against her deportation and to remove every threat of imprisonment which hangs over her head. She is the author of the splendid pamphlet on Ben Davis called "FROM TERRE HAUTE TO HARLEM". She is Secretary of the National Women's Commission of the Communist Party and a colleague of Ben Davis; MISS CLAUDIA JONES

CHAIRMAN

It is no Lonesome Road we travel to freedom. It is a rocky and winding road with many obstacles. On this road travels a billion colored people who make up four-fifths of the earths's population, and the toiling democratic masses in every land. We are in good company indeed and those who think they can buy and sell the world are the ones who will perish from this earth. The people shall march on and gain the victory. Leading the way down Freedom Road is a giant of a man, a tower of steel who radiates strength, courage and confidence in the people. The rulers of our land have tried to slander and frame him, to silence him and imprison him in various ways. But we the people are determined that we will lift the house arrest which he is under, we will win back his passport and his right to travel, to speak and sing to the millions throughout the world who want to hear him. We are his people , he is our man and we will chop down with our united shouts of protest any attempt by these desperate grave yard characters to touch a single hair on his head. It will not be long before this man will sing with Ben Davis present, if we keep on fighting. He is an old friend of Ben Davis and his family who has never let a moment pass that he doesn't raise the cry, FREE BEN DAVIS. We present our beloved leader and world reknowned people's artist;
MR. PAUL ROBESON

ACTION PROPOSALS

NEWS RELEASE FROM: PROVISIONAL COMMITTEE TO RESTORE
PAUL ROBESON'S PASSPORT
139 W. 125th St., New York 27

FOR IMMEDIATE RELEASE

ROBESON SINGS THIRD BORDER CONCERT

The artistry of Paul Robeson winged unimpeded across an international frontier with the appearance of the world-beloved singer and actor in his third annual concert in beautiful Peace Arch Park on the United States-Canadian border.

Although denied a passport to appear in their countries, Robeson sang to friends from many lands as the audience was swelled by athletes and visitors from all parts of the British Commonwealth who are in Vancouver for the famous Empire Games.

The many thousands who made the annual pilgrimage to the Peace Arch spread out across the smooth green lawn, up the gentle flower-splashed slope, which make the park a natural amphitheater, and overflowed into the trees rimming the eastern boundary. Estimates ranged from fifteen to twenty thousand. However, a Canadian Mounted Police check of 8,000 cars lends weight to the larger figure.

Although the informality and warmth of an outdoor affair remained, Robeson, this year, sang a complete, formal concert program ranging from the beloved spirituals of his people, the folk music of many lands, to the somberly dramatic "Prayer and Death" excerpt from Moussorgsky's "Boris Godunov". The artist freely admitted that he had some doubts as to the suitability of this selection for a huge, outdoor audience, but these soon vanished. The audience loved it and cheered when the singer expressed the hope that he would soon be able to present it on the opera stage of Europe and "even in my own country."

Since its inception the annual border concert has been linked to the fight to force the U. S. State Department to rescind its ban on Robeson's passport. The first was held when the singer was unable to get permission to leave the U. S. to appear in a Vancouver, B. C., concert sponsored by the Mine, Mill & Smelter Workers. If Robeson cannot come to us, the union said, we will go to him. So the great artist went to the border and the people flocked to hear him. Each year Mine Mill has sponsored the concert.

This year the union put out an elaborate, printed program which contained greetings from many Canadian trade union and fraternal groups. Included as well were some of the messages from personages all over the world protesting the passport ban. Harvey Murphy, Mine Mill regional director, introduced Robeson as a "great American who is loved throughout the world."

As a special tribute to the fighting traditions of the Canadian union, Robeson presented a reading of the scene "I Speak for Joe Hill" from the play "The Man Who Never Died" by Barry Stavis. And the program included, as it does every year, a request for "Joe Hill". In response to the greetings from Murphy the singer pledged to his audience that he will "press for the freedom of Africa and all colonial people" and will "keep fighting for the dignity of my people and all people."

During an intermission a young Australian athlete paid tribute to Robeson and presented him with gifts from the youth movement of that country. The gifts included a boomerang and Australian Empire Games pin.

From: 139 West 125th St., Suite 6
New York 27, N. Y.
July 28, 1954

FOR IMMEDIATE RELEASE

ROBESON DEPARTS FOR AMERICAN-CANADIAN BORDER PEACH ARCH CONCERT

Paul Robeson takes off from La Guardia Airport Thursday, July 29, for the Pacific Northwest and his third appearance before the International Peace Arch on the American-Canadian border in a concert. The border concert which is sponsored by the Vancouver, British Columbia locals of the International Union of Mine, Mill and Smelter Workers is expected to draw a crowd of 50,000 Americans and Canadians this year.

This unique type of cross-the-border concert came into being in the spring of 1952 when Paul Robeson had been invited by the Fourth Canadian Convention of the Mine, Mill union to come as their guest to Vancouver. When the State Department, using a neglected 1918 statute as a pretext, barred Robeson from leaving the United States, the singer and the miners pledged to meet at the border. Over 40,000 men, women and children showed up at this precedent-making rendezvous. Roads were blocked for miles around and the border had to be closed for two hours - an unheard of international occurrence. At this first concert, the barred singer and the cheering crowd vowed to meet that way each year until the ban on Robeson was lifted. In 1953, despite precautions taken by border authorities, the Peace Arch crowd was once more so great that roads were again jammed for miles on either side of the line.

The border concert this year comes in the wake of the tremendous "Salute to Robeson" on May 26 at the Renaissance Casino which not only brought an enthusiastic overflow crowd to the Casino but hundreds of greetings and pledges of support for the campaign to restore Paul Robeson's passport from all over the world. The word from Vancouver is that more than 50,000 will be on hand this time -- "enough people for even the blind men in the State Department to see."

*****

FACTS QUALITY
Pacific Leader
PRINCIPLE INTEGRITY
The Northwest's Fastest Growing News Publication
Seattle, Washington Friday, August 6, 1954

An Interview With

Paul Robe[illegible] World Citizen

By C. R. MERRIWETHER

It was Tuesday noon, August 3, 1954, that we sat across a restaurant table from a big man, a man of unshakable conviction, and with determination of steel. He declares that he is not only a citizen of the United States, but a citizen of the world. This man, whose character is of international import, answers by the name of Paul Robeson.

Seattle Helped to Influence His Views

In the interview, Mr. Robeson stated that his views are influenced by his world travel, his residence in England from 1928 to 1940, and his life in America as a second class citizen at the hands of the Talmadges and pseudo liberals that don't really believe in civil rights. He further stated that Seattle was important in helping him to make up his mind to devote his life to the struggle for human rights. He spoke of the years that he thought Seattle was the most liberal place in America, but sadly recalls the difficulty of other Negroes in getting accommodations in Seattle hotels.

Concerned About Suffering of the World

Robeson expressed his deep concern of the suffering of the millions in the world. He spoke out in England against Churchill in favor of the victimized inhabitants of India. On other occasions he has spoken for the underprivileged of Africa, the East and West Indies, China and other nations. He feels that the indecent treatment of the "Little Black Man" the world over is unjust, inhuman and intolerable. He gave up approximately $150,000.00 per year, in ending his career in 1947, to devote his life to the struggle of his fellowmen for equal rights and representation.

In 1950, his passport was taken away from him and he was confined to this country. He sang at the Peace Arch on the U.S.-Canadian border, and at least 25,000 Canadians drove down from different parts of Canada to hear him. He says, "Whereas the U.S. daily press ignores him in this country, his name is front page news in England and many other countries." Robeson relates that hundreds of thousands of Indians and tens of thousands of Englishmen would turn out to hear him any time. This county refuses to grant him a passport and he states that he will take it to the Supreme Court.

Robeson's Achievements

Paul Robeson has achieved unparallelled success among the music lovers of the world as a great baritone, although he is the son of an American slave. Before having achieved great international renown as an artist, he was elected as a Phi Beta Kappa at Rutgers University, and, while

Continued on page 7)

Granger Resigns as Consultant to Navy

WASHINGTON — Secretary of Navy Thomas today challenged a charge that the Navy has failed to recognize the urgency of the elimination of racial segregation.

Thomas made known his views in a letter accepting the resignation of Lester Granger, executive director of the National Urban League, who has been a consultant to the Navy on racial problems.

Granger, a Negro, submitted his resignation last week in a letter which included this statement: "There appears to be no serious recognition of urgency in this matter (racial segregation) on the part of the key officials responsible for evaluating and expediting any recommendations that I might make."

Thomas told Granger the only reason the Navy has not called upon him in recent months was that the problem had "reached such a high point of solution that it was no longer a matter of urgency."

BEST AVAILABLE COPY

BOOKS

In Brief...

IF we think that Africa had no civilisation before the coming of the Europeans and was till recently the "dark continent," then we are suffering from a hangover of slave-trading mentality.

So says Dr. J. C. de Graft Johnson in **African Glory** (Watts, 21s). He recounts the history of the Negro civilisations of the 10th to 16th centuries as told by Arab and later European writers.

Dr. Johnson indicts the slavers and missionaries who helped them. They were the chief criminals who, plundering and setting people against people, destroyed those emergent civilisations, he says.—A. C.

* * *

pleasure of rambling in the

DW 11/18/54

John Gray

Coloured Workers Need Not Endanger Wages

BRING THEM INTO THE TRADE UNIONS

by John Richards

These young Jamaicans have just come to Britain. Bitter poverty and unemployment have caused them to leave their native country and to seek jobs here. They must be shown that the British people have no time for colour prejudice.

THE entry into Britain of increasing numbers of coloured workers, who come here from the Colonies, is to be debated in Parliament on Friday.

Already some Tories are clamouring for the Government to impose some restriction on the entry of these workers, alleging that they are a threat to the standards of British workers.

Such propaganda from the Tories is suspect at the outset, for the Tories have never been known to defend the standards of the British workers from the attacks of the British employers.

It is hard to avoid the suspicion that not only the remnants of the old Mosley fascist movement, but even some "respectable" Tories, see in the arrival of these Colonial workers a chance to spread the infection of racial prejudice.

The Negro, they think, may prove an even more profitable scapegoat than the Jew. Why not, they ask, distract the British workers from their real enemies by telling them that their jobs are endangered by Colonial workers?

Hunger

It is as well, at the outset, to see the problem of the Colonial immigrants in its real proportions.

While no tally is kept of the exact numbers of Colonial workers who arrive at British ports, reliable estimates put the figure at 50,000.

Some are students who come to learn. Others, particularly from West Africa, hope to acquire a skilled trade, and then to go home again. But what about the rest?

Mr. Billy Strachan, vice-president of the League of Coloured Peoples, gives this reason:

"We sweat on the sugar plantations in the boiling sun ten hours a day for £1 a week. The working year only lasts five months, yet there is no dole, old age pension or national assistance.

"In St. Vincent, 75 per cent of the workers are unemployed, in Jamaica one in three. They have no means of getting work, or of living at all—they are dying of hunger."

"It was the only chance I had of bettering myself," is a typical West Indian worker's reply. "At home in Jamaica, apart from some seasonal work, I've been unemployed for the past three years."

Let's call this worker Johnston Carruthers, as he doesn't want his own name to be used. He is 25 and comes from Kingston. He has been here six months, and it took his family a year to save up the fare.

His father works on a banana plantation, but as a lad Johnston was trained as a motor mechanic.

"I was nearly penniless when I landed at Plymouth, and tried to get a job as soon as I reached London. It wasn't easy at first.

"The man at the labour exchange was frank enough. He told me that all they could offer was a cleaner's job in the railway sheds. There were vacancies in my line—but my colour, you understand, was against me.

"I agreed to go to the railway sheds, though I was disappointed. Don't think I wasn't glad of it." Johnston has a pleasant way of grinning which shows all his teeth—strong and magnificently even. "Anyway, the job soon folded up."

There followed a series of casual, labouring jobs interrupted by spells of unemployment. Also a few interviews for better posts were arranged, but somehow the vacancy had always been filled just before he got there.

Respect

"In the end I was given a regular place in a garage. But I am one of the lucky ones."

Most immigrants get fixed up with a job sooner or later, though not so many are able to do the kind of work they feel they are suited for. It is the skilled and semi-skilled workers who get the rawest deal, and for most grades it is usually a case of "last in, first out."

In the factories and other places of work the coloured man soon wins the respect of his white mates. If there is any colour prejudice among our working class its roots are pretty shallow.

Not a few, though, even of the fairest minded trade unionists are becoming a little concerned at what may happen in the future. If jobs become more scarce, they want to know, and immigration continues at its present level, aren't coloured workers going to compete dangerously with white labour?

Isn't there already a risk that, in their desperate eagerness for work, coloured workers are being used to undercut wage rates?

People are asking these questions, and it would be folly to pretend that no problem exists, or at least that it may not exist in the future. The answers are not simple.

They deserve attention from the progressive and trade union movement—for the sake of their own members as well as of their coloured brother- and sister-workers. Here are a few pointers:

- There must be no restriction of entry. If there were, it could lead to misunderstanding and friction between the workers here and in the Colonies.
- The immigrants have a useful contribution to make and they should receive a warm welcome. They must be shown that the British people have no time for colour prejudice, that they accept folk on their merits.
- The interests of both black and white workers in Britain are the same. We should invite the newcomers to join trade unions. This would protect wage rates and make them a vital part of the Labour movement.
- Get rid of unemployment in the Colonies and create a reasonable standard of living for their inhabitants, and then large-scale emigration to Britain is likely to cease.

This can only come about when the people of the West Indies, for instance, have won for themselves genuine independence and are able to unite their beautiful chain of islands into the kind of West Indian Federation so many of them desire.

Then, with rich yet largely undeveloped areas (as in British Guiana) at their disposal, if there are still any who wish to emigrate, they will not be forced to travel so far away from home.

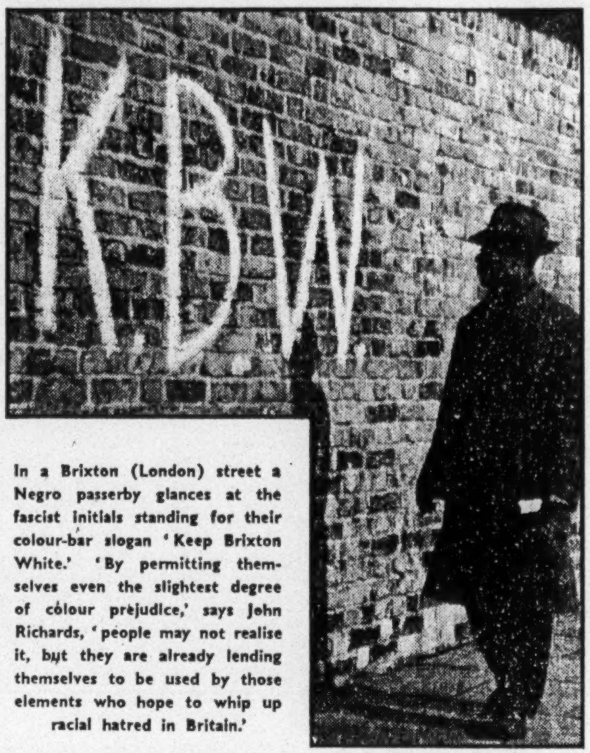
Whatever difficulties Colonial immigration may cause in Britain, the heart of the matter is to be found in the Colonies themselves.

A second article, dealing with the everyday aspects of colour prejudice in Britain, and its dangers, will appear tomorrow.

Coloured Workers in Britain (2)

SORRY, THE FLAT HAS BEEN LET

by John Richards



In a Brixton (London) street a Negro passerby glances at the fascist initials standing for their colour-bar slogan 'Keep Brixton White.' 'By permitting themselves even the slightest degree of colour prejudice,' says John Richards, 'people may not realise it, but they are already lending themselves to be used by those elements who hope to whip up racial hatred in Britain.'

THE advertisement said the rent was "37s 6d a week—share of kitchen and use of bathroom." It was more than he wanted to pay, but the place was not far from the centre of the town.

"Yes, the room is vacant," said the landlady's voice over the telephone. "It's on the top floor but I think you'll like the view." More details followed and he agreed to go round immediately and see the room for himself.

Half an hour later Ajala Oluremi, smart in his one best suit, presented himself on the doorstep. The landlady opened the door herself and he noticed that she blanched at the sight of his shiny black skin and close woolly hair, but he was getting used to that.

"I have come, madam, to see the room," he said cheerfully.

"Were you the gentleman who phoned half an hour ago?" the landlady asked, recovering rapidly. "Because if you were, I'm afraid it's just been let."

No coincidence

Before Ajala could reply, the door was shut in his face. When it is the tenth time this has happened to you in the course of one week, you begin to suspect that it is more than a coincidence.

Scenes like the above are enacted every day on the doorsteps of the boarding houses of Britain's larger cities. Ajala, who is a law student from Lagos and likes his facts straight, prefers it when the refusal is less hypocritical.

"Some landladies say straight out that it is because my skin is the wrong colour. Though they usually blame it on to the other lodgers or the neighbours."

Politicians, clergy and others have for long prided themselves that no colour bar operates in Britain. But some people, who shake their heads over the "apartheid" policy in South Africa or are shocked at what is happening in Kenya, can still suggest there is something to be said for Ajala's landlady.

Wounding

Would you, they ask, like your daughter to be seen out with a black man? Some of their best friends are coloured, but. . . .

Someone once wisely remarked that the difference between colour prejudice and a colour bar is like the difference between manslaughter and murder: the ultimate effect on the victim is exactly the same.

Half-concealed colour prejudice is often as dangerous as the more open brands. That slight move away from a coloured person on a bus seat, that almost imperceptible withdrawal of the fingers in a handshake—they can be just as wounding.

"Since I have been in London," a Nigerian told me, "I have become conscious of my colour for the first time. It keeps my nerves all on edge. I find I have trained myself always to be on the look-out for minor insults. If you are prepared for them, they hurt less."

Dangers

By permitting themselves even the slightest degree of colour prejudice, people may not realise it, but they are already lending themselves to be used by those elements—and there are quite a few of them—who hope to whip up racial hatred in Britain.

Skilfully written and apparently impartial articles are now appearing in the yellow Press telling us that racial tension is already rife. Most of them make sensible and helpful suggestions and warn against the perils it entails.

Yet at the same time some newspapers drop such dark hints about the doubtful habits of the newly arrived coloured workers that they seem to be encouraging the very dangers they profess to attack.

Areas in London, Birmingham, and Liverpool frequented by coloured people are already being labelled "miniature Harlems." Much suggestive play is made of the fact that there are far more male immigrants than female, and there are even vague but nasty hints about polygamy. Colour plus sex is said to be a proven circulation builder.

Housing

The Labour movement, social workers and informed public opinion generally are, however, also alive to the dangers. When fascists in Stepney recently painted huge slogans: "Keep Britain White!" three clergymen went round in broad daylight and painted out the word "white" and substituted "Brotherly!"

In Birmingham, Councillor Geoffrey Allen and a team of 50 coloured men and women have drawn up a list of 100 establishments which refuse to serve coloured people—these include restaurants, shops, pubs, hotels, and hostels.

The Battersea Borough Council have been so concerned about coloured people's housing problems that they have decided to inform Colonial residents specially of their right to appeal to rent tribunals.

Unity

To provide an opportunity of discussing West Indian people's problems, Lambeth Civic Society held a very successful "Jamaica Night" in conjunction with many local organisations.

The group known at "Racial Unity" is to hold an inquiry into the whole question of coloured people in Britain.

These and similar moves are very good. But there is still a lot more that can be done, particularly by the Labour movement.

The powers-that-be are beginning to realise that the insults suffered by Colonial workers and students while in Britain can cause them to see the Motherland of the British Empire in an unfortunate light.

"In these days the British Council take good care," The Times wrote recently, "to keep every student . . . out of harm's way."

By that they meant "out of the way of the Communist Party," which would help them in their fight against the colour bar and imperialist exploitation. The natural, unforced friendship and brotherly understanding coloured people can count on finding by the progressive British worker's fireside is something our rulers have reason to be jealous of.

It also scares them stiff. For Colonial workers cannot fail to note that to Communists all men are brothers, and that the colour bar is illegal in Communist countries.

April 15, 1954

Mr. William Chester
343 North Grant
San Mateo, California

Dear Bill,

A couple of weeks ago I dropped you a note and an outline prospective of the coming tour, which I hope you have given consideration to and will communicate with us on some of the thinking there regards its content.

Not having had any reply, we are at lost to know whether there is agreement, partial agreement or complete disagreement with the approach. Even though we are not pressed for time, we cannot allow it to flit away and thereby create a crisis. The decision of whether we shall have a tour depends upon the reactions from the various communities that we plan to visit. Let us hear from you soon.

Please give my regards to Ethel. Paul and Alan send their personal regards also.

Sincerely yours,

John Gray
Secretary to Paul Robeson

JG:cb

139 West 125th Street, Rm.6
New York 27, New York
March , 1954

Mr. William Chester
343 North Grant
San Mateo, California

Hello,

How are you? How's Ethel? We are still hopefully looking forward to her visit this summer. Hazel and I haven't gotten a place yet but are working on it daily and hope to have one by the time she arrives. I had a very good report from Lou on activities there.

Well, here we go again. We have been discussing here the possibility of a return trip to California during the month of September. It is being projected that the third Border Concert will take place either the fourth or fifth Sunday in August, and following that appearance that we remain on the West Coast, including the North West for the last part of August and the entire month of September, dividing the time between Seattle, Portland (if possible), San Francisco, Oakland and Los Angeles. It is proposed that the greatest care and attention be given to this trip so as not to repeat the same shortcomings that we made on the last visits.

At this time, the exact dates for the various cities have not yet been determined, but we envision at least one week in each community. I am enclosing a copy of a memorandum which will give you some of the ideas that we are discussing here, that we wish to have considered there.

Please give my best regards to all of the splendid people there whom I know, and tell them that all of us look forward with great anticipation to seeing them again. Paul and Alan send their personal regards.

Sincerely,

John Gray
Secretary to Paul Robeson

JG:cb

June 9, 1954

Mr. Widge Newman
Los Angeles Rosenber-Sobell Committee
355 South Broadway, Room 404
Los Angeles 13, California

Dear Mr. Newman:

Mr. Robeson was very pleased with your invitation and has asked me to extend his deep appreciation.

We regret, however, that after a great deal of discussion it has been decided that he will not visit California this summer as it was previously planned.

Again thanks and we seriously hope that on some future trip a visit to Los Angeles will be possible and the private concert which you suggested may be considered at that time.

Sincerely,

John Gray
Secretary to Paul Robeson

JG:cb

BEST AVAILABLE COPY

LOS ANGELES
ROSENBERG-SOBELL
COMMITTEE

355 So. Broadway
Room 404
Los Angeles 13, Calif.
MIchigan 0946

May 17, 1954

Mr. Paul Robeson
℅ James Gray
Freedom Associates
53 W. 125th Street
New York City, N.Y.

Dear Mr. Robeson:

Helen Sobell told me that you could be interested in giving a private concert for a small group at twenty-five dollars a person, one-third of which would go to you. Before we can take advantage of such an opportunity, we would have to know the dates of your stay in Los Angeles and when you would be available to us. Will you pleas let us know?

Thanks very much for your attention.

Sincerely,

Widge Newman

Widge Newman
2290 Edendale Place
Los Angeles 39

June 9, 1954

Mr. Frank Alexander
78 Hurlbut
Pasadena, California

Dear Frank:

Your letter of May 5th was received and its contents carefully noted. I am indeed sorry to know that California will not be in a position to sponsor Paul in concert during August as we had proposed. He will be on the Canadian-American Border on August 1st as planned. He will remain for several days in Seattle and then return home to a very heavy schedule of recording and activities around the passport campaign. I am in no position at this time, since no discussion has taken place, to comment definitely as to the possibilities of a return trip to the West Coast in November or later during the winter. It is, however, my personal opinion that such a trip will not be possible. I say this not only because of the extreme financial strain that is involved, but also because the scheduling of his time does not seem to me to permit such a trip.

The Salute to Paul was tremendously successful. I am told by native New Yorkers that to fill the original auditorium and to overflow with all standing room taken, and to have 1,000 people accommodated in a church nearby, was magnificent and this was the first time in a long while that it has happened. The Salute had a real impact on the entire progressive movement of New York, and while it was not what we wanted by any means with regards to composition, we think it did have an impact on Harlem. Perhaps the most important aspect of the passport campaign at the moment is its international significance. Many messages of support have come and we are still receiving them (10 messages arrived today from South Africa, bringing the total from the Malan, fascist-ridden area to 53 messages). I can make available to you, if you think it will be helpful, copies of materials that were used here. It is our hope and proposal that a local "Committee to Restore Paul Robeson's Passport" be formed in as many communities as possible. We are now in the process of discussing the overall National Committee and the immediate prospectives in the campaign. You will hear more from us when these plans are worked out.

wife and
[illegible] regards [illegible] you attend the Elk's Convention in Chicago? Paul and Alan send their regards. We all look forward to a trip to California, only placing it second to our anticipation for a trip to Paris.

Sincerely,

John Gray
Secretary to Paul Robeson

May 5, 1954

John Grey
Suite 6
139 West 125 Street
New York 27, N. Y.

Dear John,

I'm very sorry about the delay in answering you, but it was necessary to arrive at a conclusion after full discussion here.

The feeling is that the timing of the tour as proposed, ie; September, will conflict with local activities centered around raising funds for the paper here. Our proposal is the month of November.

Our friends up North evidently concur with us in this, and I trust you will hear from Matt as to his thinking on this.

We think the idea of a banquet is great. Also, we are planning to negotiate for the Wilshire Ebell theatre for one concert.

Here's hoping we hear from you soon, so we can procede to schedule dates.

Sincerely yours,

Frank Alexander

Frank Alexander

FA:l

April 15, 1954

Mr. Frank Alexander
78 Hurlbut
Pasadena, California

Dear Frank,

A couple of weeks ago I dropped you a note and outline prospective of the coming tour, which I hope you have given consideration to and will communicate with us on some of the thinking there regards its content.

Not having had any reply, we are at lost to know whether thereis agreement, partial agreement or complete disagreement with the approach. Even though we are not pressed for time, we cannot allow it to flit away and thereby create a crisis. The decision of whether we shall have a tour depends upon the reactions from the various communities that we plan to visit. Let us hear from you soon.

Please give regards to your family. Paul and Alan send their personal regards also.

Sincerely yours,

John Gray
Secretary to Paul Robeson

JG:eb

139 West 125th Street, Rm.6
New York 27, New York
March , 1954

Mr. Frank Alexander
78 Hurlbut
Pasadena, California

Dear Frank,

How are you and your family? Hope that you're doing O.K. I had a very good report from Lou on activities there, on his visit, since I last saw you.

Well here we go again, We have been discussing here the possibility of a return trip to California during the month of September. It is being projected that the third Border Concert will take place either the fourth or fifth Sunday in August, and following that appearance that we remain on the West Coast, including the North West for the last part of August and the entire month of September, dividing the time between Seattle, Portland (if possible), San Francisco, Oakland and Los Angeles. It is proposed that the greatest care and attention be given to this trip so as not to repeat the same shortcomings that we made on the last visits.

At this time, the exact dates for the various cities have not yet been determined, but we invision at least one week in each community. I am enclosing a copy of a memorandum which will give you some of the ideas that we are discussing here, that we wish to have considered there.

Please give my best regards to all of the splendid people there whom I know, and tell them that all of us look forward with great anticipation to seeing them again. Paul and Alan send their personal regards.

Sincerely,

John Gray
Secretary to Paul Robeson

JG:eb

941 - 63rd St.
Oakland 8, Calif.
January 10, 1954

Dear John,

Received your note of appreciation. It is a priviledge and an honor to work with our great leader Mr. Robeson, I only wish I were quadruplets so I could get around more.

Thanks for your early notice on the passport question. Bill Chester went into it in greater detail with us the other nights on things to come.

Tell Mrs. Gray and Allan Booth hello for us.

Until I hear from you, again, I remain

Sincerely yours
Mary Helen Jones

2-17

Dear Mr. Robeson –

Herewith is $18.00 & unused tickets for your recent concert in San Francisco. Person who left tickets with us never came for them. Kindly send us receipt.

Sincerely yours
Ellis Colton

INTERNATIONAL BOOK STORE
1408 MARKET STREET
SAN FRANCISCO 2, CALIFORNIA

March 2, 1954

Mr. Ellis Colton
International Book Store
1408 Market Street
San Francisco 2, Calif.

Dear Mr. Colton:

Enclosed herewith is your receipt. Thanks for the report on tickets for the concert.

I hope to be back out your way as we are considering coming out in the fall. See you then.

Sincerely,

John Gray
Sec'y to Paul Robeson

jg:cb

March 2, 1954

Mrs. Charlotta A. Bass
4073 So. Central Avenue
Los Angeles, California

Dear Mrs. Bass:

Your recent letter addressed to Paul has been received and I want you to know that we will give serious consideration to the matter raised by you concerning the paper. You may expect to hear from us in the near future.

Paul is now preparing for a trip into the mid-West and activities on the East coast arround the celebration of his 56th birthday. We are considering a trip to California in September. You'll hear more of this later.

Knowing that you know of our desire to reach as broad a section of the Negro community as possible, we would appreciate any ideas and suggestion that you may have regards a West Coast trip.

Paul sends his deep love and personal regards. I was in Chicago last week and saw my mother, who's doing fine, and expressed an interest in how you're doing. I hope you will see her sometime soon.

Sincerely,

John Gray
Sec'y to Paul Robeson

jg:cb

Send letter

4073 So. Central Avenue
Los Angeles, California

February 22, 1954

Mr. Paul Robeson
53 West 125th Street
New York 27, N. Y.

Dear Paul:

This is to advise you that according to information received my lawyer who is representing me in the case of the newspaper, the California Eagle will be returned to me on or about the first of April. I promised to keep you posted as to the turn of events.

If you are still interested in the newspaper, and in trying to interest some of your friends there in New York, as you suggested you might, please let me know what you plan, or what you suggest.

Hoping that you and Mrs. Robeson are enjoying the best of health, I am

Sincerely yours,

Charlotta A. Bass

Charlotta A. Bass

CAB:bp

941 Sixty-Third St.
Oakland 8, California
June 21, 1957

Dear John,

Received your letter the other day. Someonelse will be writing to you in regards to your point on Mr. Robeson's schedule.

But I thought I'd let you know that we took your point very seriously on setting up a local Passport Committee here in the East Bay and we've began to organize such a committee immediately. I will write to you after it's set up and let you know more about it. Now, won't you please send to me any materials that you have on hand and also send to us any other ideas you may have in helping us to establish such a committee. We'll be glad to do anything that's necessary to make this a successful and victorious campaign.

Thanks a lot for your consideration and My family and Matt, Clarence + his wife and Loretta said hello to you.

Please give my regards to Mr. Robeson, Dan and all the rest.

Sincerely yours,
Mary Helen Jones

941 Fifty Third St.
Oakland 8, California
10/25/54

Dear John,

I will leave here Saturday morning November 6th at 9:45 am. from the San Francisco Airport, will arrive 10:45 pm. New York time. My schedule has been switched around. Will be in N.Y. 4 or 5 days. Leaving there for Cleveland.

I have written Ernie Thompson and asked him to find a place for me to stay. I would like stay in the home of some trade union friends, particularly UE people. I hope he answers my letter. He's so peculiar about writing. If there's anyway for you to check with him or anyone you know will check with it will help me out. I lost Vicki's address or I would have written to her about ~~her~~ a place to stay. I will send you a telegram. It would make it easier for me if I had your residential address and phone number, because I don't think I can reach you or Dr. Hunton at the office on Saturday or Sunday. I would appreciate it if you will send me your personal address and phone number.

Everyone sends their regards.

Sincerely yours,

Mary Helen Jones

941-63rd. Street
Oakland 8, California
October 19, 1954

Mr. John Gray
Suit 6
139 West 125th Street
New York 27, New York

Dear John;

I had a meeting with my people last night, and gave them the details of our conversation of Friday night, and they sat around with their mouths wide open for awhile; when I told them you preferred February instead of December and then finally discussed the main points that you raised of a Freedom Festival, and we finally came to the conclusion that whatever problems facing you now are insurmountable, so we'll go along with your idea of a California tour in February. I want to say right now, I hope you people will be prepared with dates for San Francisco, Oakland and Los Angeles, when I arrive because I have been instructed to pin you down on dates because we just can't do anything unless we have dates to offer our Committee.

You see this is why we've been stuck here. We had already approached Dr. LeGrand Coleman about heading up the Passport Committee, and tying that in with the Concert, but he refused to move on the Committee until he was sure of the date of your appearance here. You see we had already met with several Community figures who had expressed the desire to work on the Committee to one degree or another, and we were waiting for word from you on a date to pull all of these people together through Dr. Coleman. We had also assigned Buddy Green's wife on a full time basis to coordinate this work. So you see we were not exactly slow in moving.

In my conversation with Paul and also with you, I noticed a similarity and that is neither you or Paul felt that you wanted us to run around working hard on a concert without Paul making a contribution too; to some of the things we may be doing at the time he appears here; for instance the fight of the trade union movement against the new bill that was recently passed. I may be wrong but I got the idea from Paul and you that well, maybe you think we may be tired and a little discouraged at pushing Concerts, because the results were not always as good as we hoped in spite of our hard work.

Mary Green also talked to Paul and got the the same idea. We also discussed this question thoroughly twice, before we talked with you and after. Now here is what we want you and Paul and everyone else concerned in this matter to know. We are not working on these concerts just because we feel obligated to Paul to do so. MAN WE WANT OUR FREEDOM TOO! Look John we've got some people who can speak, some who can dance, some who can write, some can think, some who can play instruments, etc; etc; some who can sing little , but here is a man who REALLY can sing, speak, think and do a little of everything. And singing is the thing we think he does best. Now this is why we feel that Concerts are not out because we still feel this is the best way to reach broad masses of people, and after you reach them through songs you sometimes can bring them out afterward to hear him speak. I know every Negro worker in the shop where I work has heard Paul sing or speak or both. And these people are not different from anyone else.

The other day Gladys Richardson (one of the people in the shop) came up to me and said she really hope we could do something nice and big, in the way of a Concert. This is the way a lot of people feel. For a man who has made the contribution he's made and is continuing to make we don't feel that we could afford to sit back and not do our part. This is not a personal thing although let me assure you we all love him dearly and very, very much, we are now talking about freedom. We're going to keep banging away because if we do give up the concert idea then Mr. Charlie will really know he's got us down. Because if it gets to the place where we give up fighting for the right for him sing, then how can we fight for the right for him to speak. The two go hand in hand. I don't know whether I'm making myself clear or not. I'm not very good at putting my thoughts down on paper.

We want to know what do you mean by other contributions. You keep saying Paul wants to make other contributions! Stop complicating this thing. What are the elements of the Freedom Festival?

We are considering all possibilities of this project. I repeat; remember I have been instructed to establish dates when I see you. I will be in Cleveland, Ohio, November 8, and will write you later and let you know the approximate date I will be in New York.

The Committee feel that we should negotiate face to face since in spite of all the communications, mail telephone etc; has not produced any sound results.

To make a long story short; why not a Concert along with the Freedom Festival. Bearing in mind that you have reasons for your thinking we're approaching this project with an open mind. But I do know this we want Paul Robeson to appear in California in the near future so February is okay.

Give Paul, Lou and Dr. Hunton our regards. Tell Mrs. Robeson her ladies here are following through.

Sincerely yours,

Mary Helen

Mary Helen Jones

Oct. 8, 1954

Impossible to visit California in November. Restudy of plans for tours to be made shortly. Will communicate with you when conclusions are reached.

John Gray

To

Mr. Matt Crawford
1399 Delaware St.
Berkley, Cali

Sept. 20, 1954

Mr. John Gray
139 West 125th St.
New York 27, N.Y.

Dear John:

A Considerable period has passed since our last telephone conversation regarding the possibility of scheduling concerts in California in November. As usual I was too optimistic in my estimate of how much time it would require to pin down concrete proposals from the various areas in the State. Added to slow communication we were plagued with vacations all during july and August and even into the first part of Sept. Well we finally arrived at some specific proposals.

We can undertake a concert in each of the main areas, East Bay, San Francisco and Los Angeles; we will also organize a meeting for trade unionist either on a Bay Area basis or one such meeting in both Oakland and San Francisco. In addition to the concert in Los Angeles a meeting of community leaders will be undertaken, as you know the possibility of a trade union meeting of any consequence is not too good in the South. We plan to place the concert and the meetings in the framework of the passport campaign. Dr. Coleman of Oakland has agreed to help in the promotion of the concert and in promoting support for the passport campaign, he is waiting until be have gotten agreement on a date to start working, which brings me to that question.

We propose that the concerts be held during the period of November 14th through November 30. We would like to have the tour to begin in the East Bay and the first concert held during the week of Nov. 14th. We think that it wolud be logical and practical for the San Francisco Concert to follow the one in the East Bay which should be held about Nov. 21st and the Los Angeles concert wind up the tour around the 28 or 29 of November. We would be very pleased and we believe that it would be of tremendous value to building the concerts in the Bay Area if Paul could spend a week in advance of the first concert in the area, which would mean his being here the week beginning the 7th of November. If that is possible it would enable him to visit some churches on that Sunday and circulate in the communityduring the week meeting various people who could aid in making the fact of the concerts known to the widest section of the community. I might add that we are going to make every effort to get the Berkeley Auditorium for this concert. I do hope that these dates are agreeable to you. As I indicated to you it would not be possible to set dates any earlier in November because of the election. It would be feasable to consider a little later in the mont and running into the first part of December if the proposed time conflicts with commitments you already have, at any rate let me know at the very earliest date for we are literally waiting word from you to get started. We even have a person who will work full time on the promotion standing by waiting for the signal to move full steam ahead.

Give my very best regards to Paul, Alan and any other of my freinds whom you see there. Let me hear from you right away.

Sincerely
Matt
Matt Crawford

December 14, 1954

Rev. Stephen H. Fritchman
First Unitarian Church
2936 West Eighth Street
Los Angeles 5, Calif.

Dear Reverend Fritchman:

Mrs. Eslanda Robeson has asked that I contact you as soon as the date for Paul Robeson's visit to Los Angeles was definite.

Mr. Robeson plans to be in Los Angeles from February 28th to March 11th. He shall be happy to again appear in concert for the Church. Mr. Horace Alexander, 736½ East 74th Street, Los Angeles, is working with us in scheduling appearances. Will you be kind enough to contact him to work out the date. All other arrangements regarding the concert can be handled through this office.

We look forward to seeing you soon.

Mr. Robeson sends personal regards.

Sincerely yours,

John Gray

JG/g

BEST AVAILABLE COPY

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Rev. Stephen H. Fritchman
First Unitarian Church
2936 West Eighth Street
Los Angeles 5, Calif.

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We look forward to seeing you soon.

Mr. Robeson sends personal regards.

Sincerely yours,

John Gray

JG/g

FIRST UNITARIAN CHURCH

Telephone DUnkirk 9-1356 • 2936 West Eighth Street • Los Angeles 5, California

STEPHEN H. FRITCHMAN
Minister

May 6, 1954

Mr. John Gray
Secretary to Paul Robeson
53 West 125th Street
New York 27, New York

My dear Mr. Gray:

I was delighted to have your letter of April 28.

If the Wrigley Field rally does not work out I hope we can plan a concert at the church. This time, of course, there will be a flat fee arrangement to avoid the difficulty we had before but the details of this can be worked out later.

Please give my warm regards to Mr. Robeson.

Sincerely yours,

Stephen H. Fritchman

Stephen H. Fritchman

April 28, 1954

Rev. Stephen H. Fritchman, Minister
First Unitarian Church
604 Cavanaugh Road
Glendale 7, California

Dear Reverend Fritchman:

I recall that some months ago you wrote me a letter in which you suggested that if we plan another trip to California that you thought the Church would be interested in presenting Mr. Robeson again in concert.

We are projecting a national tour which includes a visit to Los Angeles during the period from August 27 through September 7. I do not have full details yet as to what is being considered there. We have suggested that every effort be made to have a large rally at Wrigley Field. If this goes through, the local committee may feel that all efforts should be made toward making such a mammoth undertaking a success, and that no other major appearances be held. However, if such is not the case, I think that perhaps a concert at the Church could be considered. If you will be able to communicate with Mr. Brown or some of the other forces around the Negro Labor Council, I think that they would be in a position to give some idea of plans for the visit there.

Hoping to see you in August. Mr. Robeson sends warmest personal regards. Please keep in touch with me.

Sincerely yours,

John Gray
Secretary to Paul Robeson

STEPHEN H. FRITCHMAN
604 CAVANAUGH ROAD
GLENDALE 7, CALIFORNIA

Jan. 7 '54

Dear Mr. Gray —

Thank you & Mr. Robeson for the letter. I certainly hope he secures the passport. I too was refused one a year & a half ago & plan to try again for Australia.

If you & he plan another California concert tour I hope our church may have a place on the itinerary. I need a little notice, (a month if possible). This time we will agree on a flat fee & avoid the Tax problem. Do keep me informed.

Cordially

Stephen H. Fritchman

FIRST UNITARIAN CHURCH
STEPHEN H. FRITCHMAN, Minister

Telephone DUnkirk 9-1356
2936 West Eighth Street
Los Angeles 5, California

November 20, 1953

Mr. Paul Robeson
53 West 125th Street
New York 27, New York

Dear Mr. Robeson:

I have received the letter of November 9, 1953, written by Mr. John Gray along with the enclosure of a check in the amount of $168.96 covering sixty per cent of the tax liability which the church incurred on the June 21, 1953 concert.

On behalf of the Board of Trustees of the First Unitarian Church of Los Angeles, I wish to express a deep appreciation of the Board of your prompt response to our inquiry. Not only is the money gratefully received but an even greater satisfaction is derived by all of us for the understanding and generous manner in which you responded to our request for assistance in this matter.

Very sincerely,

Robert J Schmorleitz
Robert Schmorleitz

53 West 125th Street
New York 27, N. Y.
November 9, 1953

Mr. Robert Schmorleitz
Chairman, Board of Trustees
First Unitarian Church
2936 West Eighth Street
Los Angeles 5, California

Dear Mr. Schmorleitz:

Your letter dated October 16, but received only last week, concerning tax return on June 21, concert has been carefully considered.

We agree with the Board of Trustees and are enclosing check for $168.96 to cover sixty per cent of the tax liability.

Please express to Rev. Fritchman, the entire board, and friends, personal appreciation of Mr. Robeson.

Sincerely,

John Gray

FIRST UNITARIAN CHURCH
STEPHEN H. FRITCHMAN, Minister

Telephone DUnkirk 9-1356
2936 West Eighth Street
Los Angeles 5, California

October 16, 1953

Mr. Paul Robeson
Council on African Affairs
23 West 26th Street
New York, New York

Dear Mr. Robeson:

As a result of the financial arrangement made by you and the Board of Trustees of the First Unitarian Church for your concert on June 21, 1953, certain tax problems have arisen. The Office of the Director of Internal Revenue has ruled that the church as a non-profit organization having contracted with a non-exempt person for talent on a percentage basis has incurred tax liability for the proceeds of the concert under the Revenue Code.

It would appear that this is a correct position by the Director and the church is going to have to pay the usual twenty per cent tax on admissions. The gross proceeds of the concert were $1,408.00, the church therefore will have to make a tax return of $281.60. I am sure that you are aware that while the church is able to pay its portion of the tax that the entire burden would be a very serious blow to the church finances and inasmuch as our organization received forty per cent of the profits the net result would be most unfavorable from our viewpoint.

The Board of Trustees has authorized me to write to you for the purpose of ascertaining whether or not you would agree to pay sixty per cent of the tax liability ($168.96) in view of the fact that you received that proportion of the profits?

We would appreciate an early reply.

Very truly yours,

Robert Schmorleitz

Robert Schmorleitz
Chairman, Board of Trustees

July 23, 1954

Mr. Harvey Murphy
International Union of Mine, Mill and Smelter Workers
111 Dunsmuir St.
Vancouver 3, B. C.

Dear Harvey:

Sorry I missed you yesterday when I phoned. I am rushing this letter, hoping that you will receive it before the 26th deadline on the Program book.

If it is still possible please make two corrections in the Border Concert Program. They are,

1) Change line 2 in Section II from "War Song" to "A Song of Freedom" by B. Smetana, and

2) Change the last line on the Program from "House I Live In" to "What Is America To Me" by Earl Robinson.

We hope to be able to leave New York on Thursday A. M., arriving in Seattle Thursday night.

Do you think it necessary for me to come to see you before the concert?

Hope that you will be able to get together transportation cost and send it before Thursday.

Sincerely,

John Gray
Secretary to Paul Robeson

April 21, 1954

Mr. Harvey Murphy, Regional Director
International Union of Mine, Mill and Smelter Workers
111 Dunsmuir Street
Vancouver 3, B. C.

Dear Harvey,

Your letter of April 6th with the letter from Simpson was received. We are giving consideration to the proposals made by Simpson, but are definitely faced with the situation where financially we are in no position to assist with this work. However, we are not ready at this moment to give the final disposition. We certainly think that the idea is a good one and hope that ways and means can be found of putting it into life. I am enclosing a letter which was addressed to Jerry, giving our position on questions of joint sponsorship and other policy matters regards the border concert. As you will see we take the position that the border concert is the full responsibility of your Union, who is our host, and that all policy matters therefore must be decided there in concurrence with us here in New York and no other group. I hope that the letter made our position crystal clear to our friends in Seattle. Please give our warmest regards to all of your co-workers and our friends there.

We are anxious to know what ~~program~~ progress is being made on the concert. Will you give us some details and particulars on your plans for the tags and other fund raising activities. I suggest that you might consider some type of tag with a picture of Paul which people would want to keep long after the concert has taken place.

Because of our very limited funds, it appears that I will not be able to make an advance trip to the northwest before the concert dates, and therefore we must carry out the arrangements through the mail and perhaps by telephone conversations.

Please feel free to raise any questions you have on which you wish to have our opinions.

Sincerely yours,

John Gray
Secretary to Paul Robeson

JG:cb
encl.

March 17, 1954

Mr. Ken Smith, District President
British Columbia District Union
International Union of Mine, Mill and Smelter Workers
111 Dunsmuir Street
Vancouver 3, B. C.

Dear Ken:

Your letter of March 12th was received and we are happy to know the action of your National Convention in endorsing the idea of a concert this summer. We are prepared to revise the entire tentative schedule for the West Coast in line with your proposal that the Border Concert be held August 1st. All of us are very much interested that it take place during the period of the Empire games, since we can anticipate that the presence there of many visitors would be of major importance.

Needless to say that the financial considerations are second in importance only to the political significance of this concert. All of us must give the utmost of consideration to this aspect of the coming trip. When you have discussed your plans on finances, please communicate with us your ideas. This idea might be considered, in addition to selling the tags as you proposed. Perhaps Paul would make an appeal during the intermission and just before any collection would be taken. My considered judgment is that if we give full consideration to all the problems involved while we are preparing, that the possibilities are that we should receive upward of $6,000 from all sources. I think this is a minimum prespective on which we should set our sights.

We shall proceed with our plans based on our agreement of August 1st as the date. You should do likewise, and please keep in touch with me.

Fraternally,

John Gray
Secretary to Paul Robeson

JG:cb

BRITISH COLUMBIA DISTRICT UNION
INTERNATIONAL UNION OF MINE, MILL & SMELTER WORKERS
PHONE: MARINE 0640 111 DUNSMUIR STREET
VANCOUVER 3, B. C.

March 12, 1954

Mr. John Gray,
53 West 125th Street,
New York 27, New York, U.S.A.

Dear John:

Harvey and I have just returned from attending our National Convention in eastern Canada to find your letter.

We have, ever since last years' concert been discussing just how we might overcome the difficulties we encountered in making the concerts a financial success as well as such an outstanding educational and entertainment success. Our National Convention just completed, overwhelmingly endorsed the idea of a concert this summer so that we are now in a position to start laying the plans.

On the financial part we have in mind the possibility of approaching people for their donation as they enter the park and all those contributing would be given a tag rather than to have collectors trying to get through the dense crowd, which is almost impossible. These are all matters, however, that can be discussed as we go along with the arrangements.

My main reason in writing at this time is to acquaint you and Paul with the Local scene and suggest that if possible the date of August 1st or 8th rather than the 22nd or 29th. The reason for this is that for the first time in history, Vancouver is to be the scene of the British Empire games, commencing July 30th and continuing through until August 7th. This event will bring together athletes from all British Commonwealth countries, including Africa. They will also attract thousands of people not only from British Columbia's hinterland but from all across Canada, I am sure the United States and even such countries as Australia and Britain, many of whom have been denied the opportunity to hear Paul because of the actions of the American government.

As you are probably aware, the law of our land does not permit the charging of admission on Sunday so it is unlikely that any event of the games will take place on August 1st. Therefore, this would appear to be a day on which athletes and visitors alike will be free and looking for entertainment outlets. Of course, we would be naive if we did not think that other organizations would be planning something to take up this slack but doubt if anyone can come up with anything as attractive as Paul, particularly in the eyes of thousands of these visitors to our city.

The 8th would appear to be the next most satisfactory date as undoubtedly there would still remain in Vancouver quite a number of visitors, though probably not quite as many as on the 1st.

I would like you to discuss these matters with Paul. I realize that it does not coincide with the other tentative arrangements which apparently you are making for west coast appearances but do feel advantage should be taken of this gathering time at Vancouver.

We will be pleased to know your reaction to this suggestion and when we have heard from you will immediately get into discussions with other interested organizations here and start beating the drums to make this the same outstanding success it has been and to improve on the financial arrangements.

Fraternally,

K A Smith

K. A. SMITH - District President

KAS:oa

BRITISH COLUMBIA DISTRICT UNION
INTERNATIONAL UNION OF MINE, MILL & SMELTER WORKERS
PHONE: MARINE 0640 111 DUNSMUIR STREET
VANCOUVER 3, B. C.
28

March, 4 th 1954

John Gray,
Secretary to
PAUL ROBESON,
53 West 125 th Street,
New York, 27 N.Y.

Dear John;

Your welcome letter received this morning.

Harvey and Ken are in the East at present but as soon as they return your letter will be turned over for attention.

We must have had the same idea at about the same time, because only last week I had a letter from Jerry and Anita Markey in Seattle and in replying I said that I would contact Paul and find out what his plans were so that when Harvey returned we could get down to serious discussion on the question of the concert.

We have already discussed it tenatively and agree with you that the question of finances is one of the most imperative and difficult to solve.

Jerry plans on a trip up here on another matter, so now that we have your suggested dates August 22 nd or 29 th we can go on from there.

I am sorry to say that Ken has a room reserved for him in the hospital when he gets back, for an operation. Olive is "in the pink" and Ted has just left for Steelhead, both send you their regards and also to Paul.

With best regards to Paul and yourself.

Sincerely and fraternally,

Les

Les Walker,
Sec. Treas.

March 2, 1954

Mr. Harvey Murphy
c/o Mine Mill and Smelter Workers Union
111 Dunsmuir
Vancouver, B.C., Canada

Dear Harvey:

How is everybody doing. Paul sends greetings to you and the others. Special regards to Walker, Kinsmith, Olive and Ted Ward. How is your family doing? I am sure that Bill Heyward is really growing up.

We are getting into 1954 and are beginning to seriously consider Paul's schedule for the year. Therefore, I am writing to find out if your Union would be interested in another border concert. As the schedule is now shaping up, we are considering being on the West Coast — in California and Seattle — during the entire month of September. If the Union would be interested, and we certainly hope that they would, it will be quite possible during the latter part of August. As we see it the 22nd or 29th would be a good time for it. If, however, for any reason another date would be preferable let me know.

If the Union is interested we can communicate to discuss the details of finance so that this year will be different from the previous ones and there will be no deficit.

I hope to hear from you soon on this so our plans can get started at an early date.

Sincerely,

John Grey
Sec'y to Paul Robeson

jg:eb

INTERNATIONAL UNION OF
MINE, MILL AND SMELTER WORKERS

PHONE: MARINE 0640
28
111 DUNSMUIR STREET
VANCOUVER 3, B.C.

HARVEY MURPHY
REGIONAL DIRECTOR
DISTRICT 7

August 17th, 1953.

Mr. John Gray,
c/o Earl George,
132 - 20th Avenue North,
Seattle 2, Washington, U.S.A.

Dear John:

They were in such a hurry to rush that cheque away to you that I am writing this separately.

The affair was a tremendous success from every viewpoint except financially and here I believe we have learned a very important lesson. The fact that despite bad weather at the time when people would be making up their minds to go out and there wasn't the incidence that last year brought out curiosity seekers or those that were looking for a fight, shows that there is a true base for an annual festival. A gathering of that size of Canadians and Americans is itself of tremendous significance and even though we went in the hole some hundreds of dollars, this was due to our own overlooking the fact that it is hard to take collections at open air affairs and some other method has to be used. I am convinced that had we used a button or a tag that could be sold in advance to supporters for our Robeson concert at the border, we could have assured a financial success. No artist in the world could get such a reception as Paul gets in this part of the world, so just while you are both in the northwest and while the impressions of thousands are vivid in our minds, I am putting my own thinking here and will certainly convey that to the executive of the union and I would welcome your comments and suggestions as to the future.

There are new winds blowing in the international scene and a change in the situation and the next months I believe will be all to the good. The tremendous response by the audience to Paul's announcement that he will come there again is such that makes it imperative that we do better planning for next year and so far as financing I believe we have learned our lesson and the making of a button or a tag to be sold in advance and also to cover donations as people come in to the park would assure that we could meet the present deficit and assure success next time.

Convey to Paul our thanks for a magnificent job and a great contribution to the labour and progressive movement. I would welcome your comments at your earliest.

Fraternally,

Harvey Murphy

Harvey Murphy - Regional Director

HM:oa

BRITISH COLUMBIA DISTRICT UNION
INTERNATIONAL UNION OF MINE, MILL & SMELTER WORKERS
PHONE: MARINE 0640 111 DUNSMUIR STREET
VANCOUVER 3, B. C.

SPECIAL DELIVERY

August 17th, 1953.

Mr. John Gray,
c/o Earl George,
132 - 20th Avenue North,
Seattle 2, Washington.

Dear John:

Enclosed cheque for $500.00 (Five Hundred Dollars) as promised.

Give Paul our thanks for a very wonderful concert.

Fraternally,

Les.

E. L. Walker - Secretary Treasurer

ELW:oa
Enc. 1

139 West 125th Street
New York, N.Y.
July 5, 1955

Mr. K. A. Smith, District President
British Columbia Dist. Union I.U.M.M. & S.W.
111 Dunsmuier St.
Vancouver 3, B.C.

Dear Ken:

Your letter of June 24 was received and copy forwarded to Paul in San Francisco. I hope that the concert this year will be as successful a[illegible]revious ones.

I am listing below the name and address where Paul can be reached in California in case you wish to contact him direct:

Matt Crawford
1399 Delaware St.
Oakland, California
Ashberry 3-1708

I'm indeed sorry that I will not be present this time. My best regards to everyone.

Fraternally yours,

John Gray

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CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

W. P. MARSHALL, PRESIDENT

FX-1201

(14) S

SYMBOLS
DL=Day Letter
NL=Night Letter
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VLT=Int'l Victory Ltr.

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SYA 159

1954 JUL 23 PM 8 45

SY RAA812 11 NL=CPR VANCOUVER BC 23=

JOHN GRAY=
139 WEST 125 ST NEW YORK 27 NY=

CHEQUE FOR HALF AMOUNT DISCUSSED IN MAIL TODAY STOP BEST POSSIBLE=

K A SMITH=

EASY WAY to TELEGRAPH
...lift telephone receiver..call WESTERN UNION..from home, office or coin box
WHEN YOU SEND A TELEGRAM, THE CHARGES WILL APPEAR ON YOUR NEXT TELEPHONE BILL

THE COMPANY W ATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVI

July 8, 1954

Mr. Harvey Murphy
International Union of Mine, Mill and Smelter Workers
111 Dunsmuir St.
Vancouver 3, B. C.

Dear Harvey:

I am glad to know that things are moving along for the concert. Enclosed is a copy of the program.

I know that we all want to see the most effective job made of the collection. To guarantee the best possible collection careful steps must be taken to organize it well. For example, I trust that you are obtaining an adequate staff of collectors and that provision is being made for containers for their use.

With all best wishes,

Sincerely,

John Gray
Secretary to Paul Robeson

PROGRAM

BORDER CONCERT

I

Didn't My Lord Deliver Daniel	Arr. by Lawrence Brown
Jacob's Ladder	Arr. by Alan Booth
Over the Mountains	Quilter
Cradle Song	Schubert
Jerusalem	C. Hubert H. Parry
O NO John!	Arr. by Sharp

II

Goin' Home (Based on Largo from the New World Symphony)	Dvořak
A ~~[illegible]~~ Song To Freedom	B. Smetana
Biblical Song (By the Waters of Babylon)	Dvořak
Orphan Excerpt from Boris Godunov (Prayer and Death)	Moussorgsky

(APPEAL)

III

Sometimes I Feel Like a Motherless Child	Arr. by Lawrence Brown
Scandalize My Name	Arr. by H. T. Burleigh
Kaddish	Engel
Un Canadien Errant	Arr. by De Cormier
Lullaby	Mexican Folk Song
~~H[illegible] In~~	Earl Robinson
What is America To me	

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INTERNATIONAL UNION OF
MINE, MILL AND SMELTER WORKERS

PHONE: MARINE 0640
111 DUNSMUIR STREET
VANCOUVER 3, B. C.

HARVEY MURPHY
REGIONAL DIRECTOR
DISTRICT 7

July 3, 1954.

Mr. John Gray,
53 West 125th Street,
New York 27, New York, U.S.A.

Dear John:

Your letter of June 9th. I am not going to plead that the letter was mislaid or that I have been too busy because on the matters you raise and the concert this year, we have been trying to do a lot of things that we did not do last year. One of them is getting out this program and relying on the program to bring in enough money in advance so that we can assure that at least Paul and the others that are coming, would be fully re-imbursed,so I was waiting to see how the response would be.

No professional agency would undertak this program as the press out here is afraid of the effects of this concert and are trying to ignore it, but we are getting some response from the labour movement and I hope by the time it is necessary to leave, that we will have the money in advance to send.

As you know, the concert has been arranged officially by the Canadian Convention of the Union and I do not know what the National office is doing in Toronto but I believe they are working on it with eastern Unions as well. I am sure it will be a grand success. All we need to worry about is the weather.

With regard to the price of the program, I have discussed this with people here and the opinion is that if people paid $1.00 for the program they would consider that as the price of the affair itself, when I know from experience that we will have to rely upon a collection there and with Paul making is talk before the collection, not after as he did last year, the response should be very good and by the sale of the program at .50¢ each, it should go a long way to help out in the preliminary expenses. We should be getting in reports now for the program and I will let you know how it is going as quickly as I can get an indication.

Will it be necessary for us to make some arrangements across the line with regard to Paul's coming to the border. We intend to have the truck and piano come in from Canada.

I am leaving town for the next week and no doubt Ted will communicate with you.

Best wishes,

Harvey Murphy

HM:oa

HARVEY MURPHY - Regional Director.

June 9, 1954

Mr. Harvey Murphy, Regional Director
International Union of Mine, Mill and Smelter Workers
111 Dunsmuir Street
Vancouver 3, B. C.

Dear Harvey,

Your letter of May 25th arrived and contents carefully noted. I am glad that plans are underway for the Border Concert. All of us look forward to a tremendous affair there on August 1st. I am in agreement with your outlook for the affair and wish to offer only one or two suggestions regards the proposed souvenir program. Before going into these I want to say that I mailed to you materials that were put out for the Salute, also copies of many of the letters and wires of support that came from around the world. I hope that you received this material and that it will be helpful to you. Feel free to use it in any way that will be of advantage to the concert. About the souvenir program, you did not mention what you would sell them for. It is my opinion that a minimum of $1.00 should be charged. I say this because it can be viewed the same as paying an admission fee, which is not allowed of course. But were such permissible, it would not be less than $1.00. I am sure that there will be those who will want to and can be persuaded to contribute larger amounts.

I want to ask if you think it will be possible for the Union to send the cost of transportation in advance. I ask this because of the very limited finances with which we are working. Please don't interpret this to mean that if this is not possible that we will not do everything in our power to be there as per schedule, and this in no way will influence our relationship, but it would lift a tremendous burden here of raising the money for this aspect of our work. I do hope that the prospectives around this concert are such that we will be able to liquidate all previous deficits from the last two years and have a substantial sum to be used for the work here to promote the passport campaign. This, I think, is entirely possible if we set our sights to accomplish this.

Before another week is past I shall make every endeavor to send to you a copy of the program for the concert. Please send to me copies of materials that are issued there and keep me informed of all developments in building up the campaign. You will note from the messages received that many are from Britain and Empire nations. At the moment, South Africa has sent the largest number — 53 — ten of which arrived this morning.

How did the record project finally pan out? Were you able to cover expenses? Was any of the previous deficit met through the record project? I would appreciate a report on this so that we can have some idea of what amounts are involved to meet whatever deficit there is on the last two

more --

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years of activities that you have conducted.

Paul and Alan send personal greetings. Best of luck to the staff and all of our friends. I hope that I will be able to see you at least a day or so before the concert.

Sincerely,

John Gray
Secretary to Paul Robeson

JG:cb

INTERNATIONAL UNION OF
MINE, MILL AND SMELTER WORKERS
PHONE: MARINE 0640
111 DUNSMUIR STREET
VANCOUVER 3, B. C.

HARVEY MURPHY
REGIONAL DIRECTOR
DISTRICT 7

May 25, 1954.

Mr. John Gray, Suite 6,
139 West 125th Street,
New York 27, N. Y., USA.

Dear John:

The time is growing near when we have got to get very concrete with the concert at the Border. I entirely agree with you that new steps should be taken this year to ensure not only its physical success but also its financial success. We don't want a recurrence of deficit and by getting down to work early. Realizing it is a job mainly for us in Canada to do, these are our plans:

1. To make the gathering this year at the Border a restoration of Paul Robeson's passport program, while the sponsorship would remain the same - Mine,Mill.

We believe it is possible to get out a program and in view of the large turn-out of people, to get enough advertisements from commercial houses to pay for a good job and to give us something that we can sell to the people at the Peace Arch, and also in advance, as well as writing to all Unions and their people throughout Canada to put their Unions on this program by sale of advertisement and in that way pay for the program. It is something for the people to take away from the Peace Arch with them and also give us something to sell there, which would also help to meet the costs and then we can take a collection and I am sure that if Paul makes the appeal instead of myself we would not run short. Had he made it last year after his moving talk, no doubt we would have got three times as much as we did.

I intend to circularize all Mine-Mill Locals in Canada for this program and other Local Unions and in this way I am sure it is a success.

I would like to get in advance a program of Paul's singing for the whole afternoon. Also what we need is Paul Robeson's story. His life and his work, that we can print in this program, as well as the fight that is being undertaken by this Provisional Committee to obtain Paul's passport.

It should be possible also and I would like your opinions on this, of getting from internationally known figures in the arts etc., messages and greetings to this concert that could be embodied in the program. We could undertake this from here providing we had a list of people that we could communicate with and also some that you no doubt have communicated with. We could get these into programs that could be circulated throughout the country. Even if we print 25,000 of them it would build up the campaign for Paul's rights. #1.00

We believe we can get Members of Parliament, trade union leaders and artists in Canada to make little contributions to such a program to be issued at the Peace Arch as a souvenir program. It won't be as expensive as the records and I believe it will do a lot, so that it is not just a concert.to hear Paul but goes much further in the fight to restore Paul's passport. I do not know if it wouldn't be a good idea for a member of the Provisional Committee to come to the Peace Arch with Paul.

In discussions I had today here, the boys are going out to see about this program and also that instead of the truck and piano coming up from the States with no chance to even decorate it because it is so late, we really want a good piano and the truck suitably fixed up, we can do that from this side.

We must make sure this time with regard to our timing etc. Vancouver, because of the British Empire games expects several hundred thousand people to come passing through here and if we can get the weather and good arrangements, we should really have plenty of people there. Perhaps Paul, through the various organizations in the British Empire could get word out in the Negro press for them to know that there will be such an affair. We will certainly try to contact the sportsmen that come from the British Empire so that they will all have a chance to hear Paul.

By the way we also should get Paul's signature to have a cut made for this occasion.

This is all for now. Best regards.

Fraternally,

Harvey Murphy

HARVEY MURPHY - Regional Director

HM:oa

Send out on
Tuesday
include African

FOR IMMEDIATE RELEASE

CANADIAN MINERS TO BREAK STATE DEPARTMENT BLOCKADE ON ROBESON THIRD TIME , AUGUST 1 , AT BORDER PEACE ARCH

Confirmation was received today here that the Vancouver locals of the International Union of Mine , Mill and Smelter Workers have begun preparations for another concert rendezvous with the noted Negro artist, Paul Robeson, at the International Peace Arch marking the border between Canada and the United States . Definite word of the August 1st border concert was received by the Committee to Restore Paul Robeson's Passport which is in the midst of last-minute work on the star-studded"Salute to Paul Robeson" affair to be held in this city May 26 at the Renaissance Casino.

The first border concert by Robeson took place in the spring of 1952. Originally, the Negro singer had been invited to come to Vancouver to appear as guest of the Fourth Canadian Convention of the Mine, Mill Union . When the State Department, using a neglected 1918 statute as a pretext, barred Robeson from leaving this country - the singer and the ~~minxxx~~ miners pledged to meet at the border . 40,000 men, women and children showed up at this historic rendezvous. Roads were blocked for miles around and the border had to be closed for two hours - an unprecedented international occurrence. At this first concert , the barred singer and the cheering crowd vowed to meet that way each year until the ban on Robeson was lifted.

Last summer, despite precautions taken by border authorities , the Peace Arch crowd was once more so great that roads were again jammed for miles on either side of the line. A spokesman for the Committee to Restore Paul Robeson's Passport expressed the ~~opixxxx~~ opinion here today that this year's border concert is expected to be the greatest so far because of the interest already generated by the passport campaign . Basing his estimate on recent overflow concerts by Robeson in Chicago, San Francisco, Newark and the tremendous response so far to the FORTHCOMING May 26th "Salute To Robeson", the committee spokesman stated that more than 50,000 would show up this year at the Peace Arch - " enough people for even the blind men in the State Department to see."

######

543 E. 3rd St.
North Vancouver. B.C.
June 17/54

Mr. John Grey
Suite 6.
139 West 125th St.
New. York. N.Y.

Dear Sir & Bro,

I received your letter last Sat. & Sunday tried to contact some of the committee but was unsuccessful. since then up till to-day I have been out of town but managed to get Ted Ward by phone this noon. He will try and get the boys to-gether early next week.

I'm very sorry there is this delay John but its beyond my control. But I hope you will have the committee decision before the 25th June. Hoping this won't be too late to fit in with any plans you may have made down there.

Kindest regards and the very best of luck

Yours Fraternally
Ed. Simpson.

June 9, 1954

Mr. Ed S. Simpson
543 East 3rd Street
North Vancouver
British Columbia, Canada

Dear Brother Simpson:

Your letter of May 12th was received and I am sorry for the delay in answering but was over my head in work on the Salute to Paul Robeson, launching his campaign, which took place on May 26th. It was quite a success and we now believe we have the basis for successfully pursuing the campaign to a favorable conclusion. After discussion here, we wish to advise you to proceed with the making of the movie. We think that it can be very helpful to us in the passport campaign. As to how it is to be done we would want you to use your best judgment along with others who are working with you on this aspect of the project, and we will accept the opinion of your group. If you will communicate as to exact details of what you wish Paul to do regards singing songs, I shall try to have this done in advance as requested. It will be necessary for you to give these concrete suggestions by June 20th, allowing us the rest of the month for this to be worked out, since he plans to be away on vacation during the first two weeks of July, and will leave New York July 15th on his way to the border, but stopping in Chicago.

As to contacts for distribution, we think that we will be able to have the movie reach broad sections of peace-loving humanity throughout the world. Please keep in touch with me and I hope to meet you personally at the border.

Sincerely,

John Gray
Secretary to Paul Robeson

May 1st /54

543 E. 3rd St.
N. Van. B.C.

Dear Bro. Grey,

Received your letter yesterday. I had just written you based on a phone conversation I'd had with Bro. Les Carter of the Mine, Mill. I wish I had received your letter first.

You raise several good questions & I'll do my best to make the answers clear.

First in regards to the 8 M.M. it is not sounded. To send it through customs to you folks raises some difficulties. First they will want to see it when you claim it & they may refuse entry when they do. Secondly on returning it I'll have quite a palabar with our customs as to who took it what am I getting of it for. Is it for showing to audiences etc. etc. I suggest we make arrangements for me to get it over the border & ship direct to you then on returning it you could send it to a friend nearby in Seattle or Bellingham & they can either bring it here or I could arrange to pick it up wherever you have a trustworthy friend.

The second question in regards to finance of the film the Mine Mill will pay for the origonal and at least one dupiclate. (I'll refer to duplicates again later.)

The casts here are not on the basis of any commercial outfit taking the picture. It mearly entails the actual price of film:- $12.75 per hundred feet and of duplicating:- 16¢ per foot. This is all the actual cost of producing the film.

Now as to distribution. This is most important & can if we are successful in getting to the right people be a money maker.

My own opinion is that properly handled we could get very wide distribution tho perhaps not in Canada and your country but abroad with the right contacts there I beleive lies the greatest success of the film.

For instance I'm sure the Welsh

miners would assist in England and I'm given to understand Ivor Montagu has extensive film connections there as well as on continental Europe.

There is I feel sure a market for a film like this in the New Democracies the U.S.S.R. and China. The World Peace Council also I'm confident could use this film. There are certainly possibilities. What is required is the necessary contacts.

As soon as it is definately agreed to go ahead with the project then certainly all these avenues should be explored.

Any ~~semblan~~ semblance of success in even some of these places will be fincancilly a success I'm sure.

Paul perhaps because of his travels may even know of some people who could be contacted direct that would assist. Dr. James Endicott of the Canadian Peace Council could I'm sure help us particularly in regards to China. India is also a possibility.

Now regarding sounding the film. Two systems are available. Optical which is the sound in theatres & on the vast majority of 16 M.M. projectors and magnetic which is fairly recent developement.

Optical sound is expensive. It will cost in the neighbourhood of $450.00 to optically sound each duplicate. What could be done here however would be to sell the film outright to the f various distributors & they could from 1 sounded dupe make ~~they~~ there own copies. You may have some suggestions on this.

Magnetic sound which is cheap & a much better sound than optical but one must have a magnetic sound projector to show the film. This sound costs 3½¢ a foot to have the stripping applied then it can be sounded by synchronizing it with either a tape recorded at 7½ a long play record or best of all from a film strip. The last method is easist & best. The film strip is exactly like the film used to project except that it is blank as far as pictures are concerned. It costs 6½¢ per foot. (Prices quoted are Canadian) A magnetic recording projector is loaded just as for showing a picture the recording device is switched on and in this case Paul sings into the mike as the projector runs at 24 frames per second (sound speed and at ~~wh~~ which speed I'll film the concert.) ~~Then~~ Then in sounding the actual film 2 identical projectors are used.

First they are synced then as the picture is projected the projector with the sounded film strip is plugged into the one ~~projector~~ projecting the picture thus, the sound is dubbed onto the film. Bell & Howell have an excellent projector of this type & they are available almost anywhere in Canada the U.S.A. Britain & Central Europe but whether this systemm is used in the New Democracies the U.S.S.R. & China I have no idea. At any rate I'm positive that if the film and a tape were sent to the U.S.S.R. they could then dupe & sound as many prints as they wanted.

Personally I should like, even if here it is decided to optically sound the picture, that Paul sing the selected songs onto 16 M.M. magneticly striped film there, hear it himself, & when he is satisfied with the playbacks bring it up when he comes to the border & we can handle it from there.

This is a very rough outline Brother & contains much that at the moment at any rate is but hope but which still has a world of possibilities.

As the film will be the property of the Mine, Mill I feel sure that you will be able to make suitable financial arrangements with them through Harvey in event all hopes I at least have for the picture are realized.

Hoping this clears up any misunderstanding there may have been & that it meets with approval at your end.

If you have any suggestions on the actual filming of the concert please let me know what they are. If you have any contacts for distribution we can work out from there. In any event let me know as soon as you can your decision as to the making & sounding of the film.

Best regards to you and Paul & Fraternal greetings for May Day.

Sincerely Yours
Ed Simpson

April 27/54
543 3rd St. E.
North Vancouver.
B.C.

Mr. John Gray
Suite 6
139 West 125th St.
New York 27.

Dear Sir & Bro,

I understand from Bro. Les Carter of the Mine-Mill that you state in your letter to them lack of finance prevents you from participating in the proposed film of Paul's meeting on Aug 1 at the Peace Arch.

I thought I had made it clear that no expense would be involved to Paul. What is being done is that the Mine-Mill will pay for the film and any duplicates decided upon & get their money back out of the distribution of the film. If any money is made with it & I'm sure there can be. a deal satisfactory to everyone can be worked out with the Union.

Actually all I wrote to you for was to explain what we here had in mind and to get approval from yourself & Paul. There would be no question of any money involved from your end at all. If I left any other impression I'm very sorry and hope this clears it up.

What will be necessary if you people agree to sounding the film is that we decide what use will be made of it, where we will get distribution (we can get some distribution in Canada.) such as the possibilities of the U.S.S.R. the New Democracies, China & perhaps in countries such a Britain France Austria etc. through the World Peace Council. It opens up a world of possibilities.

Should you people agree on the basis set out in this letter please let me know direct & then the details can be worked out as to the songs to be used portion of Pauls speech etc. I will need this information as my camera though a good one as yet is only equipped for a 100ft. run. So you will ~~see~~ we will have to be fairly well cordoniated to have film when we need it between taking shots of the crowd.

I hope sincerly this clears up any

miss understanding and that we can get to-gether on the project. If you agree let me know as soon as possible what your wishes are & we can work it out in plenty of time.

Yours fraternally
E.d. Simpson.

address.
E. S. Simpson
543 E. 3rd St.
North Vancouver
B.C.
Canada.

April 28, 1954

Mr. Ed S. Simpson
543 East 3rd Street
North Vancouver
British Columbia, Canada

Dear Brother Simpson:

Your letter addressed to me was received along with a letter from Harvey early this month. We here are very much interested in the prospects of having a movie made of the border concert. We are not fully clear, however, as to the means proposed for the best handling of the film once it is produced. I should like more discussion on this by you in your next letter to me.

Am I to understand that there will be no initial layout of funds required from this end in order to produce the film? Is it possible for us to get a copy of your 8mm. film in order that we might see and hear it?

It appears that I will not be coming to the northwest on an advance trip prior to the concert and therefore all arrangements that we make will have to be done by mail. We, too, are having our financial problems. By the way, do you see possibilities of the film also serving a function of helping raise finances.

Please give my best regards to all of our splendid Canadian friends whom you might see. Mr. Robeson sends his warmest personal regards. Write soon.

Sincerely yours,

John Gray
Secretary to Paul Robeson

543 E. 3rd St.
North Vancouver
B. C.
Canada.

Mr. John Gray.
Suite 6
139 W. 125 St.
N. Y.

Dear Sir & Bro,

Bro. Harvey Murphy of the Mine, Mill & Smelter Workers will be sending along an introductory letter with this so I can come to the point.

At last year's concert at the Peace Arch I took some 8 m. m. movies of the affair. This very short movie in color has twice been shown in all the major cities from Victoria to Toronto by the Canadian Peace Congress, has had innumerable times here in Vancouver & also the district convention of the Mine, Mill.

The success of this 8 m. m. film has proved the fact that a 16 m. m. sounded film with selected songs excerpts from Paul's & Murphy's speeches at the Coming Aug. at concert could be a tremendous success.

It also opens up almost unlimited possibilities. It is proposed we film it in Professional Kodachrome or Ansco colour & have duplicates made & release be secured in Britain-France the new Democracies U.S.S.R. & China as well as on this continent.

The ~~political~~ political results of this film could be tremendous far outweighting the financial benefits bound to accure. I'm sure you will agree on this point.

I might mention Dr. J. Endicott wanted dupes of the 8 m.m. for the World Peace Council Archives in Vienna but we were unable to secure them in Canada.
in Europe Mr. Ivor Montagu, a film distributor
1 & I'm sure well known to Paul from the World Peace Executive could assist in the necessary contacts required for British & European release. Dr. J. Endicott if required could assist for China.

The Mine, Mill in Canada & yourselves of course for the U.S.A. Mexico etc.

To clear up a question which must be in your mind by this time as to who will take the picture & financial responsibility for the undertaking I should like to breifly outline how far this has been discussed with Km Smith & Harvey.

I am now in possesion of a brand new Bell & Howell 16 M.M. 70D.L. camera with a 3 lens turret equipped with the standard 1" normal lens a wide angle lens & a 3" telephoto lens. So as far as camera equipment is ~~concern~~ concerned we have availabe an excellent camera.

~~Ntl~~ Mine, Mill will it appears almost certain will assume the cost of film & at least 1 duplicate. While optical sound at the moment appears out because of finincial costs, magnetic sound with a Bell & Howell Magnetic sound recording projector is entirely feasible.

I am proposing to take the film without cost unless it is a finincial success & then I'm positive that a just share will be allotted to me.

You will be here in the not to distant future & should you & Paul consider this venture worth while I could arrange to meet you then & further discuss the whole matter as well as show you the 8 M.M. film to give you an idea what the film proposed in 16 M.M.

will be like.

In replying to this letter if you will kindly use my home address as it is sometimes two or three weeks before I see either Murph or Ken I will know whether you favor the idea or not & can then either proceed with ~~pelim~~ perlimanery arrangements necessary for me to make or in event (as of course will be necessary) you desire more information ~~detailed information~~ we can clear up many points previous to your visit here by mail & allow you more time to attend to arrangements necessary for the coming concert.

I hope this idea appeals to you people there as I am convinced we can make a first rate job of the film & its full utilization can have far reaching effects.

The more organization we can put into the making of such a film the greater its assured success. It is for this reason I should like to hear from you very soon and make sure I am in the clear & available Aug 1st.

Wishing you & Paul every success at all times & hoping to meet you when you are here & once more to see Paul in town here as in days gone by when John Goss was also with us.

I sincerly hope mutual agreement can be reach & arrangements completed for a film of the concert.

At very worst it will be almost invaluable as a visual record that will come into its own when the people of all countries reach that stage for which Paul has worked so ably & hard & has sacrificed so much but in which as the Peace Arch concerts have so graphically proved he is not alone.

Yours Fraternally
Ed. Simpson.

Address.
E. S. Simpson
543 E. 3rd St.
North Vancouver
British Columbia
Canada.

INTERNATIONAL UNION OF MINE, MILL AND SMELTER WORKERS

PHONE: MARINE 0640

111 DUNSMUIR STREET
VANCOUVER 3, B. C.

HARVEY MURPHY
REGIONAL DIRECTOR
DISTRICT 7

April 6, 1954.

Mr. John Gray, Suite 6,
139 West 125th Street,
New York, New York, U.S.A.

Dear John:

Enclosed find a letter from one of the chaps here who has some ideas with regard to filming the concert at the Peace Arch, August 1st.

I suggested to him that he get in touch with you and seek your advice so that when you come here and I hope you will do that very soon, you will be acquainted with the matter and we can discuss it then. I informed Brother Simpson that as far as the Union is concerned, we are not in a position to finance any such project and if he is willing to do that on some arrangement he can make himself, we certainly would provide every facility.

In any case if there is any merit to the suggestion he makes I would like you to give full consideration and when we get a meeting arranged here with you and the people from Seattle, we can go into it.

I am very happy that we will again have a concert this year and with the Empire Games on, all we need is good weather and some good planning to make it a success.

Best personal wishes.

Fraternally,

H Murphy

HARVEY MURPHY - Regional Director.

HM:oa
Enc. 1

NEWS RELEASE FROM: PROVISIONAL COMMITTEE TO RESTORE
PAUL ROBESON'S PASSPORT
139 W. 125th St., New York 27

FOR IMMEDIATE RELEASE

ROBESON SINGS THIRD BORDER CONCERT

The artistry of Paul Robeson winged unimpeded across an international frontier with the appearance of the world-beloved singer and actor in his third annual concert in beautiful Peace Arch Park on the United States-Canadian border.

Although denied a passport to appear in their countries, Robeson sang to friends from many lands as the audience was swelled by athletes and visitors from all parts of the British Commonwealth who are in Vancouver for the famous Empire Games.

The many thousands who made the annual pilgrimage to the Peace Arch spread out across the smooth green lawn, up the gentle flower-splashed slope, which make the park a natural amphitheater, and overflowed into the trees rimming the eastern boundary. Estimates ranged from fifteen to twenty thousand. However, a Canadian Mounted Police check of 8,000 cars, lends weight to the larger figure.

Although the informality and warmth of an outdoor affair remained, Robeson, this year, sang a complete, formal concert program ranging from the beloved spirituals of his people, the folk music of many lands, to the somberly dramatic "Prayer and Death" excerpt from Moussorgsky's "Boris Godunov". The artist freely admitted that he had some doubts as to the suitability of this selection for a huge, outdoor audience, but these soon vanished. The audience loved it and cheered when the singer expressed the hope that he would soon be able to present it on the opera stage of Europe and "even in my own country."

Since its inception the annual border concert has been linked to the fight to force the U. S. State Department to rescind its ban on Robeson's passport. The first was held when the singer was unable to get permission to leave the U. S. to appear in a Vancouver, B. C., concert sponsored by the Mine, Mill & Smelter Workers. If Robeson cannot come to us, the union said, we will go to him. So the great artist went to the border and the people flocked to hear him. Each year Mine Mill has sponsored the concert.

This year the union put out an elaborate, printed program which contained greetings from many Canadian trade union and fraternal groups. Included as well were some of the messages from personages all over the world protesting the passport ban. Harvey Murphy, Mine Mill regional director, introduced Robeson as a "great American who is loved throughout the world."

As a special tribute to the fighting traditions of the Canadian union, Robeson presented a reading of the scene "I Speak for Joe Hill" from the play "The Man Who Never Died" by Barry Stavis. And the program included, as it does every year, a request for "Joe Hill". In response to the greetings from Murphy the singer pledged to his audience that he will "press for the freedom of Africa and all colonial people" and will "keep fighting for the dignity of my people and all people."

During an intermission a young Australian athlete paid tribute to Robeson and presented him with gifts from the youth movement of that country. The gifts included a boomerang and Australian Empire Games pin.

B.C. DISTRICT
UNION NEWS
INTERNATIONAL UNION OF MINE MILL & SMELTER WORKERS · ORIGINALLY W.F.M. ORG. MAY 15 1893 · OCT. 17. 1916
Vol. X. No. 4. VANCOUVER, B.C. June 30, 1954

WILL YOU BE
ONE OF THE
30,000
WHO WILL
GATHER
AT THE
PEACE ARCH PARK

August 1

TO HELP

Paul Robeson

RECOVER HIS
PASSPORT FROM
THE U.S. STATE
DEPARTMENT?

Concert Sponsored by

**MINE - MILL
CANADIAN
COUNCIL**

**SUNDAY, AUG. 1
2.30 p.m.**

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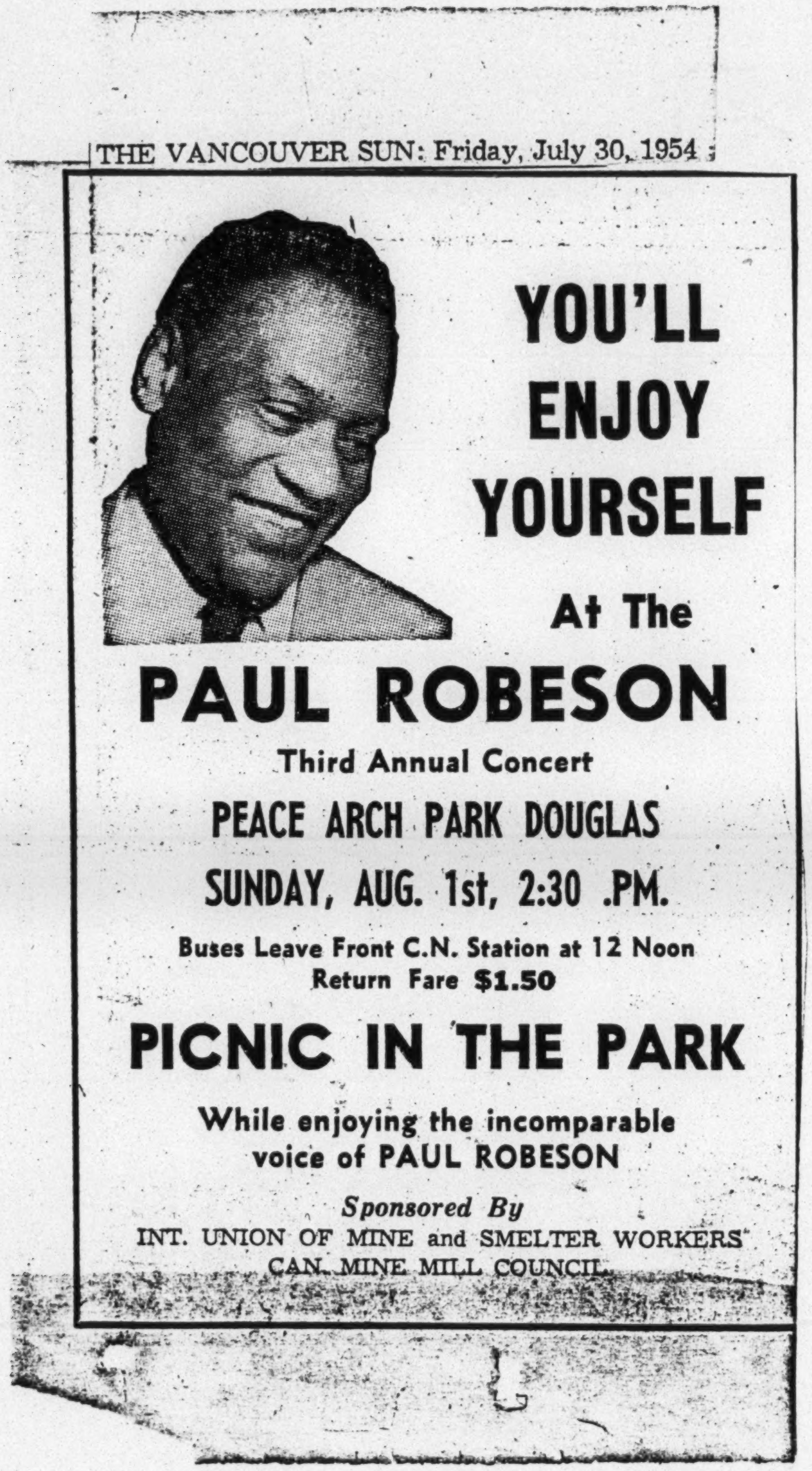

THE VANCOUVER SUN: Friday, July 30, 1954

YOU'LL ENJOY YOURSELF

At The

PAUL ROBESON

Third Annual Concert

PEACE ARCH PARK DOUGLAS

SUNDAY, AUG. 1st, 2:30 .PM.

Buses Leave Front C.N. Station at 12 Noon
Return Fare **$1.50**

PICNIC IN THE PARK

While enjoying the incomparable
voice of PAUL ROBESON

Sponsored By
INT. UNION OF MINE and SMELTER WORKERS
CAN. MINE MILL COUNCIL

Souvenir Programme
PAUL ROBESON
Peace Arch Concert

AUGUST 1, 1954

Sponsored by

The Canadian Mine-Mill Council

International Union of Mine, Mill and Smelter Workers

"Let Paul Robeson Go"

My best wishes for the success of your campaign. Paul Robeson is one of the greatest international figures of our age. His voice, which hundreds of millions know, is but the expression of the man whom they admire and love. To deprive the world of his presence is a petty and mean act out of keeping with the great traditions of American democracy for which he is the best ambassador.

PROFESSOR J. D. BERNAL
Leading British Scientist

* * *

Dear Mr. Robeson,

I should like to add my name to those who I understand are writing to you hoping that you will pay us another visit.

I ought to explain that I am a great admirer of your art, but as so far as I know your political views, I am strongly opposed to them.

I feel sure that as a man of honour if you come to England on the invitation of your artistic admirers, you will not use the occasion for the dissemination of political propaganda.

Yours sincerely,

R. VAUGHAN WILLIAMS
Conductor and Composer

* * *

"To deny a great artist like Paul Robeson his right to give his art to the world is to destroy the very foundation upon which our culture and civilization is built. It negates every principle of democracy and freedom and follows a path of the worst type of tyranny."

—CHARLIE CHAPLIN

* * *

I sincerely hope that great torrents of protest will now stream in, and that the State Department will bow before the people's will and, in accordance with the true old American traditions, will restore Paul Robeson's passport.

D. N. PRITT, Q.C.
Leading British Lawyer

155 West 136th St.,
New York City,
July 19, 1954.

Harvey Murphy, Regional Director,
Mine, Mill and Smelter Workers,
111 Dunsmuir,
Vancouver, B.C.

Dear Harvey:

Am excited about getting out to the Arch again, and seeing all of you.

Part of my program — a very important part — will be my reading of the scene, "I speak for Joe Hill," from Mr. Barry Stavis' "The Man Who Never Died." It starts on page 220 and ends on page 227.

I will end the program with this tribute to Joe Hill and to Mine-Mill.

All my best,

Paul Robeson,

HOME OF UNION MADE MEN'S WEAR AND FRIENDLY SERVICE

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BUDGET TERMS AVAILABLE

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Greetings to

PAUL ROBESON

From the

Trade Union Research Bureau

Canada's Pioneer Labour Research Organization

A specialized service designed to assist the trade union movement in every phase of Union activity.

Trade Union Research Bureau

339 West Pender Street
PAcific 5831
Vancouver 3, B.C.
EMIL BJARNASON
ROSALEEN ROSS

Greetings To, and Solidarity With,

PAUL ROBESON

VANCOUVER CIVIC EMPLOYEES' UNION
(Outside Workers)

339 West Pender St.
PAcific 4548

Let the World Freely Judge
Great Artist Paul Robeson

CANADIAN TEXTILE COUNCIL

R. Kent Rowley ,President
Madeleine Parent, Sec'y.-Treas.

4030 Notre Dame St. W., Montreal

Paul Robeson

The Man and the Artist

Honored in his scholastic and athletic careers at college, honored by governments and cultural societies in his professional life, Paul Robeson today has attained and wears the brightest laurels this world has within its power to give — the respect, acclaim, and devotion of the great masses of humanity everywhere.

This honor in which he is held by the people of Canada, among all nations, was manifested here at this Peace Arch, on May 18, 1952, on August 16, 1953, and again today, August 1, 1954, when Canadians in their thousands rally to the border to do cultural homage to this great singer and leader of his people, of oppressed and lowly people throughout the world.

Paul Robeson, the son of a minister of the Mother congregation of the American Methodist Episcopal Zion Church, of which his brother is now pastor, was raised in an environment replete with the greatest traditions of his race in America.

The Mother Church was a station on the Underground Railway followed by so many Negros of the slave states through nights of terror to Freedom across the border in Canada; the elder Robeson had many stories of those days when Harriet Tubman, great abolitionist, and Frederick Douglas, famed Negro leader of the time, had labored in the basement of the church, solacing the pitiful but resolute refugees, caring for their wounds, and speeding their departure on the next stage of their journey towards liberty.

With this environment it is no wonder that the boyish impressions of injustice against his people, flamed into the sure light of leadership which in full maturity made his name a symbol of deliverance to the down-trodden, and a challenge to all the foul adherents of racism and white supremacy.

At Rutgers College Robeson won pre-eminence and honors in both the fields of letters and athletics. He became class valedictorian, a member of Phi Beta Kappa, and was the choice for All-American end on the 1917 and 1918 football teams.

Law at Columbia came after Rutgers, and with this course his first adventure into the arts. Mr. Robeson tells of himselfs

"It might never have happened, if I hadn't been living right next to the YMCA in Harlem, and was easy prey when a substitute was needed, and I was dragged in to take over the part in a play that was being staged. I was going to law school at the time and coaching a football team.

"I didn't want to act, but I didn't know how to refuse, so before I knew it I was rehearsing with the others. On the opening night, Robert Ed-

Local 637 -- Mine Mill

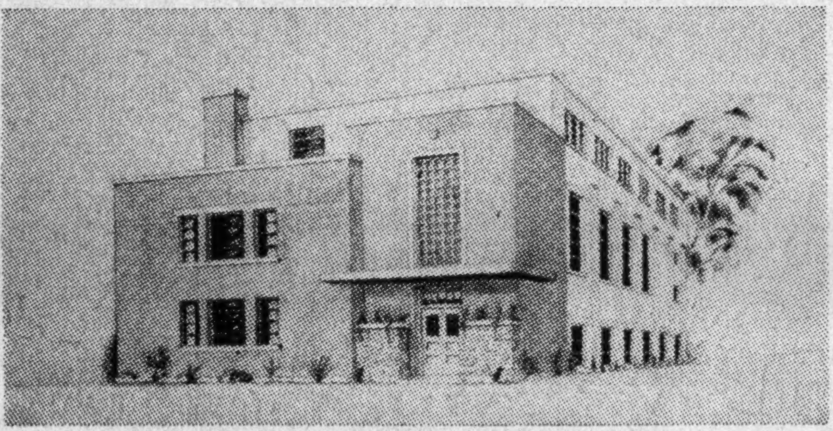
Port Colborne, Ontario

Salutes Paul Robeson

and the

THIRD ANNUAL PEACE ARCH CONCERT

This splendid $80,000 Labour Temple, owned by Local 637, was officially opened April 18, 1953 — This Temple of Labour is the centre of Union and cultural activity in the Port Colborne area.



THE HOME OF LOCAL 637

Port Colborne, Ontario, is located at the entrance of the Welland Canal, in the highly industrialized Niagara Peninsula. The largest flour milling industry in the British Empire is located at Port Colborne. Here too is the large nickel refinery of the International Nickel Company, where 1600 members are employed, and with which Company our Union has a collective agreement.

Chartered on January 15, 1943, our Union having defeated attempts by raiding Unions in 1949 and 1950 to destroy our unity, has advanced to the highest wage rates in the Niagara Peninsula. We established a base labour rate of $1.68½ in 1953.

Local 637 is a member of the Niagara Labour Committee, which includes all Unions in the area regardless of affiliation, and is a living proof that Labour Unity is possible.

The membership of Local 637 as active fighters for civil liberties call for the restoration of Paul Robeson's passport — "An injury to one is an injury to all."

Executive Officers, Local 637, I. U. M. M. & S. W.

M. Kopinak **President**	**F. Houde** **Vice-President**	**G. W. Cowper** **Fin. Secretary**	**L. Brema** **Rec. Secretary**

Continued from page 3

mond Jones and Kenneth MacGowen were in the audience. It seems they spotted me then for "Emperor Jones" that O'Neill was thinking of reviving.

"It took plenty of persuasion to get me to consider doing the Emperor, but they broke me down, as you know."

That was the start of a career which followed unbroken triumphs and brings him, still at the top of his powers, before this August audience. It has been checkered, but never has he changed its course. Still, as in the imagination of the small boy, he hears fervent voices in cautiously suppressed murmurs in the basement of the Mother Church, "Let my people free!"

When the Second World War ended, Paul Robeson was acclaimed as the greatest artist of the American concert stage and drama. He held honorary degrees from four great universities, had been awarded the Springarn Medal for outstanding achievement; Gold Medal for the best diction in the American theatre (1944) from the American Academy of Arts and Science; the Donaldson Award for best acting performance (1944); the Abraham Lincoln Medal for most notable and distinguished services in human relations (1943); and many other awards and recognitions. He also had an income from stage, screen, and his singing, which ran into the hundreds of thousands.

But when Mr. Robeson announced that he was through with singing to the five-dollars-and-up audiences, and would henceforth sing and speak to the people at popular prices of a dollar or less; when it became apparent to the privileged that his magnificent voice was no longer for their exclusive pleasure, and to the ivory-tower poseurs of art that Robeson the Artist was also Robeson the Man, and had opinions on many things, such as peace, poverty, and race discrimination, then the Dollar Curtain descended on Paul Robeson as they endeavoured to still his voice, rather than to share it with the multitude.

But the ordinary people, the quiet, unassuming, Marthas of this world who do the work while the idlers seek the headlines, they took Robeson to their hearts and into their consciousness, until today he epitomizes in his struggles and triumphs the striving, frustrations, and victories of all the workers of the earth.

But reaction quickly manifested itself in act as well as in sentiment. Following a triumphal tour through Europe in 1950, on his return to the United States the State Department lifted his passport, and this gathering today is part of his friends' campaign to have that passport returned.

In 1952 the Canadian Convention of the International Union of Mine, Mill and Smelter Workers invited Mr. Robeson to be their guest at a special meeting of the convention to be held in the Auditorium on February 1, at which Vincent Hallinan, famed U.S. lawyer, was also to be present. On January 13 a welcoming committee at the border waited four hours, while American authorities phoned Washington, only to find that under an old 1918 law, only invoked on one former occasion, both Robeson and Hallinan had been refused permission to leave the United States, under a penalty of jail and an enormous fine.

Indignant at what they rightly considered an insult to all Canadians implicit in this attempt to censure the artists they were to hear, the entire convention formed itself into a delegation to register a protest with the American

Continued on page 7

GREETINGS TO
PAUL ROBESON
On This Momentous Day
For Peace
SCANDINAVIAN CENTRAL
COMMITTEE

Support Finnish Organizations Dance
Every Saturday Night
CLINTON HALL
Hall Available for Dances, Concerts,
Meetings, Weddings and Private Parties
2605 E. Pender St. **HAst. 3277**

FEDERATION OF
RUSSIAN CANADIANS
Vancouver Branch
Greet
PAUL ROBESON
Great Singer and Fighter for Peace
600 Campbell Ave. **Vancouver**

GREETINGS TO
PAUL ROBESON
from
TOM'S GROCERY
600 Main St. **PAcific 0744**

Greetings to
PAUL ROBESON
We Are With Him In His Fight
For Liberty.
TIMMINS MINE AND MILL WORKERS
UNION, LOCAL 241

RANKIN & MOLLISON
Barristers and Solicitors
Notaries Public
Offices: 217 - 218 Ford Bldg.
193 E. Hastings St. **PAcific 7756**
Vancouver 4, B.C.

ECONOMY STORE
MEN'S WEAR SHOP
141 E. Hastings St. **PA. 7014**
Vancouver, B.C.

Greetings to
PAUL ROBESON
FROM
OVALTINE CAFE

ED. SYKES
FLORAL DESIGNER
Funerals and Weddings a Specialty
FR. 7689 **PA. 3855**
56 E. Hastings St. **Vancouver, B.C.**

WE'RE BEHIND PAUL ROBESON
IN HIS FIGHT TO RECOVER HIS
PASSPORT
Sudbury Ladies' Auxiliary,
Local 117
Sudbury, Ont.

HASTINGS BAKERIES LTD.
716 East Hastings Street
Phone HAst. 3244

Scalp Feel Itchy, Dandruff,
Falling Hair?
Our special shampoo and scalp treatment
cures this condition for one dollar.
Also the best in brush cuts and trims at
. ORPHEUM. BARBERS .
611 Smithe Street (a union shop)

consul, and hasty preparations were made to defeat the State Department's aim of preventing ticket holders to the Auditorium, which was sold out along with an overflow into another hall, from hearing Paul Robeson.

The following night the Auditorium was filled, despite the knowledge that Mr. Robeson would not be present himself, and at 9 p.m. the protesting audience was thrilled when Paul Robeson spoke and sang to them over a long distance telephone. and public address system hookup. He then promised to sing before an open-air gathering at the Peace Arch Park.

This meeting was held on May 18, 1952, with over 30,000 attending. The border was closed for two hours, something unprecedented in the history of the port of entry, so great was the car concentration. Better traffic control last year, when the concert was repeated on August 16, prevented the traffic jam, while attendance was only a little under that of 1952.

As stated above, this year's concert is integrated with Paul Robeson's struggle to recover his passport. But the Canadian Mine-Mill Council has called it for more than that. It forms our Canadian protest against the unjust suppression of minorities everywhere, against the vicious discrimination suffered by Paul Robeson and his people. and as a demonstration that Canadians, as in the days of the Underground Railway, still believe in the inherent rights of life, liberty, and the pursuit of happiness.

So today we salute Paul Robeson, not in adulation, not in the blind worship of leadership, but as brothers to a brother who has never failed us, and with the respect his achievements and struggles merit, and the love his own great love for humanity must ever evoke.

West Coast Seamen's Union (Canada)

Greets

Paul Robeson

In Solidarity With His Fight To Recover His Passport.

MILO CAFE

Famous for Slavic Foods

134 East Hastings Street

The workers of Canada, and particularly the organized workers, are indeed grateful to the International Union of Mine, Mill and Smelter Workers for their initiative and perseverance in breaking through the golden curtain, lowered by the United States monopoly corporations in their attempts to prevent the voice of Paul Robeson being heard by the Canadian working people.

Paul Robeson is an outstanding figure in the world of music and also in the struggle of the people for peace.

The Peace Arch Assembly where Paul Robeson will sing and address the gathered thousands from the west coast is becoming an annual event of great importance to the working people of our two countries, and the members of UE extend to Paul our warmest greetings and salutations on the staunch fight which he is putting up on behalf of democracy for the people of our two countries.

We look forward to hearing the wonderful voice of Paul Robeson on recordings of this 1954 Peace Arch Assembly.

C. S. Jackson
CANADIAN PRESIDENT,
UNITED ELECTRICAL WORKERS

The CANADIAN DISTRICT
United Electrical, Radio and Machine
Workers of America (UE)

Greets

3rd Annual Paul Robeson Concert

Peace Arch, B.C.

Let the voice of Paul Robeson, the great fighter for peace and justice, be heard throughout the world.

President: C. S. Jackson
Sec'y.Treas.: George Harris
Vice-Pres.: Jean Pare
Org. Dir.: Ross Russell

Program
Border Concert

I

Didn't My Lord Deliver Daniel	*Arr. by Lawrence Brown*
Jacob's Ladder	*Arr. by Alan Booth*
Over the Mountains	*Quilter*
Cradle Song	*Schubert*
Jerusalem	*C. Hubert H. Parry*
O No John	*Arr. by Sharp*

II

Goin' Home (Based on Largo from the New World Symphony)	*Dvorak*
A Song of Freedom	*B. Smetana*
Biblical Song (By the Waters of Babylon)	*Dvorak*
Orphan	*Moussorgsky*
Excerpt from Boris Godunov (Prayer and Death)	

(APPEAL)

III

Sometimes I Feel Like a Motherless Child	*Arr. by Lawrence Brown*
Scandalize My Name	*Arr. by H. T. Burleigh*
Kaddish	*Engel*
Un Canadien Errant	*Arr. by De Cormier*
Lullaby	*Mexican Folk Song*
What Is America To Me	*Earl Robinson*
Where The River Fraser Flows	*Joe Hill*

Rapid Barber Shop

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Federation of Jugoslav Canadians

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Best Wishes To

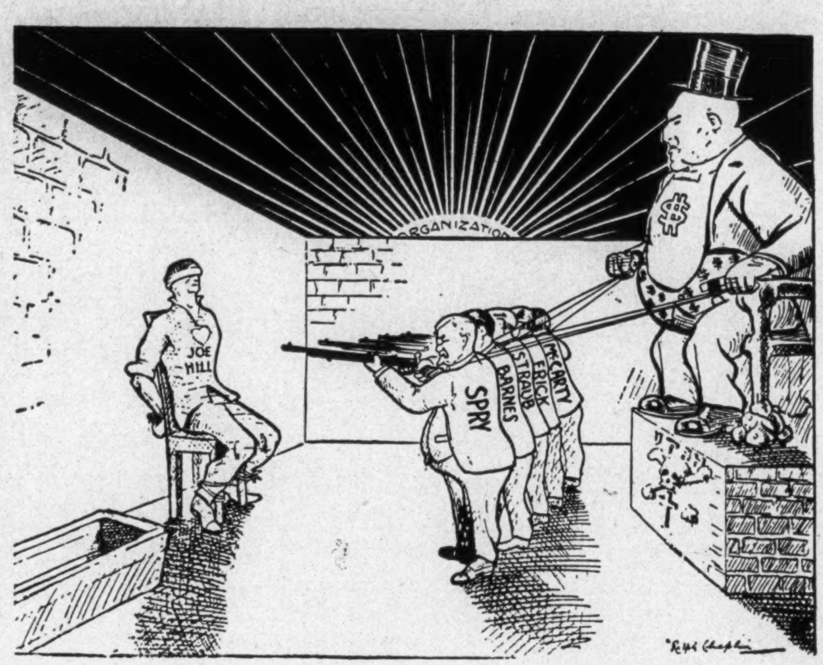
Paul Robeson

IN HIS

CAMPAIGN TO RECOVER HIS PASSPORT

We want to hear him sing in Canada.

Local 168, Tunnel and Rock Workers' Union


ORGANIZATION
JOE HILL
SPRY
BARNES
STRAUB
FRICK
McCARTY
$
Ralph Chaplin

Joe Hill has never died!

Greetings to Paul Robeson

and his songs of freedom

Where Workers Strike and Organize
It's There You'll Find —

1914	1954
JOE HILL	***PAUL ROBESON***

Every Worker Should Read **"The Man Who Never Died,"** by Barry Stavis.

Ever Worker Should Support **Paul Robeson** In His Fight For **Peace** And **Liberty.**

Britannia Mine & Mill Workers' Union

Local 663

We Salute Paul Robeson!

We have Paul Robeson's new record "Let Freedom Sing," with 10 songs, including Joe Hill, John Brown's Body, Old Man River, Kevin Barry and the Volga Boatmen.
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SUPPORT

PAUL ROBESON

in his fight for a passport which will allow him to sing for the people of the world!

F SPEECH,
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E OF RELIGION,
E
D ASSEMBLY,
O
M A DECENT WAY OF LIFE.

Trail & District Smelterworkers Union

Local 480, I. U. M. M. & S. W.

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Trail, B.C.

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SEE A FILM THAT DEALS **HONESTLY** WITH THE LIFE OF A TRADE UNION.

A FILM THAT DEALS **HONESTLY** WITH THE LIVES OF WORKING MEN AND WOMEN.

A FILM THAT DEALS **HONESTLY** WITH THE LIVES, TRADITIONS AND ASPIRATIONS OF YOUR BROTHERS AND SISTERS OF THE SPANISH-AMERICAN SOUTHWEST.

A STORY OF A MINER'S FAMILY AND THEIR STRUGGLE FOR A BETTER WAY OF LIFE.

A STORY EDITED BY MINERS AND THEIR WIVES.

A SCRIPT EDITED BY MINERS AND THEIR WIVES.

A PICTURE ACTED BY MINERS AND THEIR WIVES AND FAMILIES.
(Only three or four professional actors were used to play the part of company officials and sheriff.)

LEADING MALE ROLE,

Juan Chacon

President, Local 890, I.U.M.M. & S.W., Bayard, N.M.

LEADING LADY,

Rosura Revueltas

Twice winner of the Mexican "Oscar."

Advise Your Local Theatre Manager That You DEMAND To See

'Salt of the Earth'

Canadian Mine Mill Council, I.U.M.M. & S.W. — 334 Adelaide Street, Toronto, Ont.

The People of Canada Have Every Right to Hear Paul Robeson.
Our fraternal greetings and best wishes to all who struggle
for peace, progress, and democracy.

General Executive Board
United Fishermen and Allied Workers' Union

138 EAST CORDOVA STREET VANCOUVER, B.C. TA. 3254

CALGARY METAL WORKERS
LOCAL 800 — MINE-MILL
CALGARY, ALBERTA

"Let Freedom's Voice ring throughout
the World."

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MArine 5746

SUITE 515, 193 EAST HASTINGS VANCOUVER 4, B.C.

Greetings

to

PAUL ROBESON

The officers and members of this union take this occasion to express the most complete solidarity with Mr. Robeson's efforts to recover his passport from the U.S. State Department, and also with his broader ideals of peace, security, and the brotherhood of all mankind.

★

MEETINGS, DANCES, ETC.

When planning meetings, etc., don't forget that at 339 West Pender Street we have several halls with seating capacity from 25 to 1200.

Marine Workers and Boilermakers
Industrial Union
LOCAL No. 1

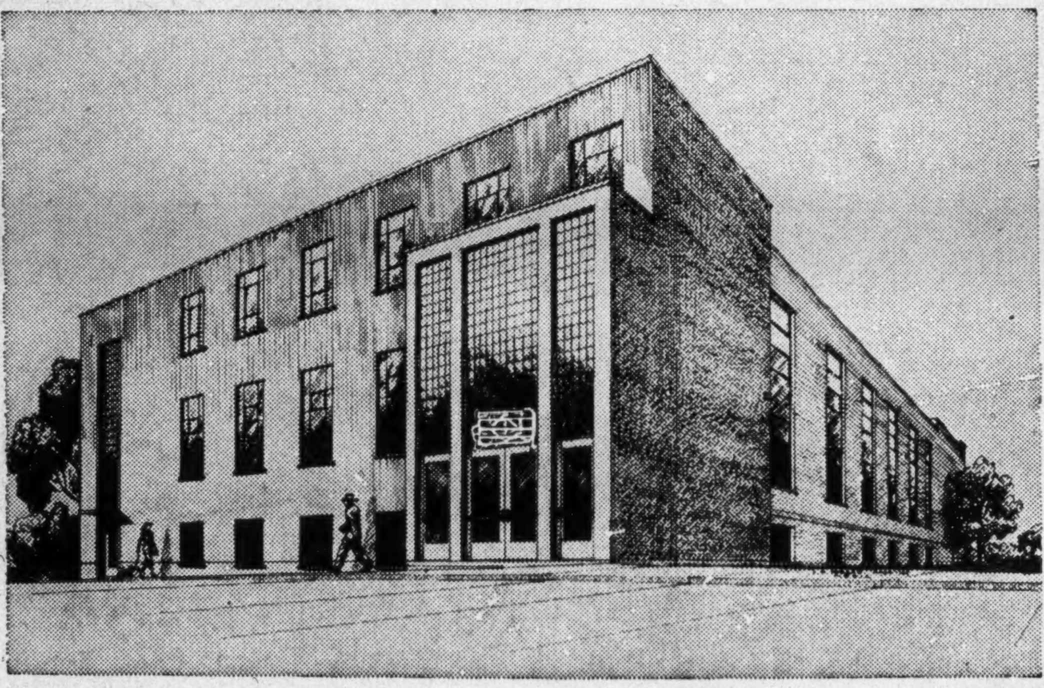
339 WEST PENDER STREET **VANCOUVER, B.C.** **PA. 9481**

SUDBURY MINE, MILL AND SMELTER WORKERS' UNION
LOCAL 598, INTERNATIONAL UNION OF MINE, MILL
AND SMELTER WORKERS

Greets PAUL ROBESON on the

THIRD ANNUAL PEACE ARCH CONCERT

Local 598, chartered in 1942, today is the largest Union Local in Canada and represents more than 16,000 miners, smeltermen and refinery workers in the Sudbury District of Northern Ontario.



The $500,000 Labor Hall, home of Local 598, the centre of culture in Northern Ontario awaits a concert by Paul Robeson.

Paul Robeson and his songs belong to the people of the world. The United States government must restore to Paul Robeson the freedom to bring his songs to the people of the world.

Sudbury Mine, Mill and Smelter Workers Union
Local 588 — Mine-Mill

M. SOLSKI—President
N. JACQUES—Fin.-Sec.

W. SPROULE—Vice-President
O. MATTINEN—Rec.-Sec.

WEST AFRICAN PAPER HAILS ROBESON PASSPORT CAMPAIGN

"Once there was an American Negro who contented the Western Hemisphere so long as he was a happy-go-lucky baritone singing 'darkie' songs. But there came a day when the deep tones of this son of sunny Africa lost their once unbeatable mellow."

Thus begins an editorial in the West African Pilot, widely circulated newspaper on the African Continent, which goes on to express the people's resentment against the refusal of the United States to grant to the world-renowned Paul Robeson his rights to travel and sing as he has done in the past.

"That was only the day after Mr. Paul Robeson turned his genius away from entertaining a world which deprived millions of the people of his race of the elementary rights to life, liberty and the pursuit of happiness, to join in the crusade for Africa's redemption.

"Almost immediately, Robeson was lodged with the United States as a Communist, since, it would appear, no other philosophy, not even democracy, is capable of inspiring the love of people. . . .

"The United States Government in its brief stated: 'If the complaint had alleged, which it does not, that the passport was cancelled solely because of the appellant's recognized status as a spokesman for the large sections of Negro Americans, we submit that this would not amount to an abuse of discretion in view of the appellant's frank admission that he has been for years extremely active politically in behalf of the independence of the colonial peoples of Africa.'

"If speculation of this type should justify the restriction of Robeson's movement, where in the world is the iron curtain more firmly entrenched? We wonder!"

July 28, 1954

Mr. Albert George
5003 Champlain Ave.
Chicago, Ill.

Dear Al,

John is very busy getting ready to leave for the Coast tomorrow and the concert at the Peach Arch. So he has asked me to answer your letter of July 21.

I am enclosing mats of Paul that the office has available and hope that they will meet your purpose. John asks that you keep the office informed of developments in your plans. On his return from the Coast he will be stopping over in Chicago to meet with you. He will probably be able then to bring you a copy of the souvenir program as they will not be ready until time for the concert.

You, of course, know of my problem. I saw him last Saturday and he looks fine. We are hoping to mount a real campaign and will be counting on you and all our Chicago friends to help.

Best regards to you, Mrs. Washington, and all our friends.

Sincerely,

Louise Patterson

CHOPIN CULTURAL CENTER
proudly presents

Paul Robeson in Concert

Sunday, October 31st, 1954
2:30 P.M.
1547 NORTH LEAVITT STREET
ADMISSION . . . $1.00

629

No. 139

Chicago Illinois
July 20, 1954

Mr John Mathew Gray
Secretary to Paul Robeson
139 W 125th Street
New York City, N.Y.

Dear sir;

Re meeting of Chicago trade unionists 7/20/54, in accordance with agreement of 7/13/54.

1. Present Lou Goldstein, Aaron Bindman, James Pinta
   Al George
2. Absent Jack Burch, Hilliard Ellis, UPWA representative
   (Burch seen later—explained he forgot
3. Mobilization: Pinta put note on calendar for 7/19/54 to call—reached only Aaron.
4. Decisions:
   a) Concert to be held 10/29 (or 10/22) at Pershing Ballroom. (Sam Parks contacted 3pm 7/20/54, agreed to see mgr. either 7/20 or 7/21—Refused company on trip—asked that check be made with him 7/22. Deposit on hall forthcoming from fur
   b) Souvenir program—100/page—cost 11$^{\underline{50}}$/page
      Harry Freed to be approached to be responsible. Other persons to be drawn in. An attractive contract form to be prepared.
   c) Initial finances necessary will be guaranteed by ppt. unions: Hall depst, mailing to broad sponsoring groups rental of meeting place.

d. Committee called - Chgo Comm for Paul Robeson concert. As many broad persons to be drawn into initial spnsrshp as possible - white prog., non-Lft TUists, Negro leaders (FN's) and disc jockeys. Lon Goldstein on broad TUsts, AG on Negroes. Address of committee to be fnd.

e. Another policy lvl meeting with mobilization for 7/27/54. at 1110 S Oakley as mtng pt.

Requests

1. If you wish the hse parties that were discussed to be held, urge that YOU write directly to Boris Brail , and Adelaide Bean, Kenwood, advising them of when Paul will be here, and carrying on any necessary negotiations with them.

2. Will YOU send as quickly as possible (not convenient)
   a) 5 - 1 colmn mats of Paul - 1 7/8 wide
   b) 2 - 2 column - approx mats of Paul
   c) Copy of the souvenir program to be issued at the Peace Arch, for our guidance

3. ~~d)~~ Such other materials as you think might be helpful will be appreciated.

Suggest you address them to James Pinta, Mine Mill & Smelter Workers, 1112 S Oakley Blvd, Chgo 12.

Cordially

Albert R George

Co-ordinator without portfolio
(or typewriter)

Rodderdam:
(remember that word!)

I. Your mother states ⓐ She is entertaining her boy friend Isbell (he's sound asleep) ⓑ She is too tired to pen an inclosure.

II. J Allen Daly passed last Saturday — funeral Tomorrow — Wednesday

III Your sister Betty full of pep & looking younger than 10 yrs ago — when she scuttled my romance with ?

IV Defense beginning to take real form

V Best regards to Hazel

VI "V" to your co-workers — sans imperialist connotations & as Charlie Cherokee used to say in the Def "Give em hell!"

Al

Addendum II 7/22/54

Boris Brail
27 S Wabash of 6
3121 N Sheridan Ave

Adelaide Bean
5427 S Kenwood
Chgo 15

30—
300
400
300
Thursday

December 14, 1954

Mrs. Jackie Ormes
4659 Drexel Blvd.,
Chicago 15, Ill.

Dear Jackie and Earl:

As usual I'm behind with correspondence, but we do want you to know that we deeply appreciate your hospitality and support.

The party at your home was indeed a high point of the trip to Chicago. We hope that follow-up is taking place.

Please express regards to all we met.

Hoping you will have a pleasant holiday season,

Sincerely,

John Gray

JG/g

December 14, 1954

Mrs. Adelaide Bean
5427 Kenwood Avenue
Chica go 37, Ill.

Dear Adelaide:

As usual I am behind with correspondence. I wont make excuses, but I do want to express deep appreciation of Paul and myself for the splendid job started in Chicago.

Has there been any follow-up? I think the possibilities are tremendous there for work on the passport campaign.

The work here is moving much slower than it should, but we are sticking with it. I am enclosing draft of letter and statement that we are in the process of mailing in order to get initiators. Several Chicagoans are to re-eive it.

Please express our appreciation to Jackie. I am dropping her a note also.

Seasons greetings.

Sincerely,

John Gray

JG/g

BEST AVAILABLE COPY

December 14, 1954

Mr. and Mrs. Sam Parks
614 East 62nd Street
Chicago 37, Ill.

Dear Sam and Johnny Mae:

As usual I a m behind with my correspondence. I won't try to offer excuses, but I do want to thank both of you for the splendid job done to make our last visit to Chicago successful. We appreciate the hard work that was necessary to guarantee such achievements. What are the latest developments in Chicago?

We wish both of you a very pleasant holiday season.

Paul sends his personal regards and thanks.

Sincerely,

John

JG/g

BEST AVAILABLE COPY

December 14, 1954

Mr. James Pinta
1110 So. Oakley Avenue
Chicago, Ill.

Dear Jimmie:

As usual I am far behind with correspondence. I do want to thank you, Delores, and all who helped to make the Chicago visit such a success. We fully realize that much hard work was necessary to have guaranteed such achievements .

How did we finally wind up? Are there a few more hundred dollars there for us? (Smile).

I hope that you and your family will have a pleasant Xmas Season. We may get to Chicago for Xmas.

Regards to Aaron.

Sincerely,

John Gray

GJ/g

April 15, 1954

Rev. C. S. Hampton
3721 West Roosevelt Road
Chicago, Illinois

Dear Reverend Hampton:

On March 2nd I dropped you a note stating that we were expecting Mr. Robeson to go on a cross-country tour in June or July and asking if you were still interested in having him appear in concert at your Church. To date I have not received a reply, but am writing again since the dates of the Chicago visit have been made definite.

Mr. Robeson will be in Chicago from July 17th through July 25th, at which time he will be available to appear in concert at your Church, if such is desired. We will, however, be in Chicago to appear in concert at the University of Chicago on May 8th. At that time I shall try again to reach you by phone. I hope that by then you will know definitely if a concert at the church is desirable.

During the visit to Chicago, at the time that I spoke to you by phone, I also spoke to some of my other friends on the West Coast. They, too, were enthusiastic about the possibilities of Mr. Robeson appearing again at your Church.

Please give my best regards to Mrs. Hampton and other friends there. Please remember us in your prayers.

Sincerely,

John Gray
Secretary to Paul Robeson

JG:cb

March 2, 1954

Rev. C. S. Hampton
3721 W. Roosevelt Road
Chicago, Ill.

Dear Dr. Hampton:

I am sorry that we missed each other when I was in Chicago last, but I was glad to have talked with you by phone and to know that you are interested in another concert at your Church. The exact date of Mr. Robeson's trip to Chicago has not yet been decided, but I think it will come sometime during the month of June, perhaps the first two weeks. As soon as we are definite I will notify you.

I will probably be in Chicago again within the next two weeks and will attempt to reach you then.

Mr. Robeson sends his warmest personal regards to you and to Mrs. Hampton. Give my regards to her also and to Mrs. Hill and others.

Sincerely,

John Grey
Secretary to Paul Robeson

jg:cb

Leon Beverly –
4859 Wabash ave
Chicago, Ill

Mr. John Gray
139 West 125th St
New York, N.Y.

Dear John:-

I receipt of your letter. Contents noted. Please contact Sam Parks on all matters pertaining to our conversation previously. Knowing you will understand. My best regards to Paul and all of my friends there–

Hoping to see you soon

Fraternally Yours –
Leon Beverly

139 W. 125th St.
New York 27, N.Y.
Mar 3, 1954

Mr Leon Beverly
4859 So. Wabash Ave
Chicago 15, Ill.

Hello Leon:

How are you this time? Everyone here is doing O.K.

Yesterday we discussed again the proposed trip by Paul to the Midwest. We agree also that June is the best time, Therefore we propose that he be in Chicago from June 3~~rd~~ or 4th thru June 15. Does this time meet with your committee's approval?

Has the working Committee been established?

I hope be return to Chicago by Mar. 15, will contact you then. ~~Sincerely,~~ John

I'm communicating today with students from the U. of C. They want to present a concert on campus on May 8. Due to the extreme importance of such an appearance we are considering a special trip there if they can guarantee 500$^{\underline{00}}$ expenses.

Sincerely,

John Gray

April 15, 1954

Mr. Leon Beverly
4859 South Wabash Avenue
Chicago 15, Illinois

Dear Leon,

About two weeks ago I sent to you an outline of some prospectives for the 1954 tour. Since that time, while in Chicago, I talked with some of our friends there who reported that consideration is being given to plans for a Chicago visit. This letter is to ask that you keep in close contact with me regards developments there, so that we can be abreast of what the problems are and what progress is being made.

There has been a slight change in the schedule for Chicago. Instead of the period being from July 17th through July 27th, we now propose July 17th through July 25th. Paul requests that the two additional days be allowed him to rest before the border concert of August 1st. I hope that by this time the working committee has been set up and is beginning to work out their plans.

Greetings to all my friends there. Hoping to see you soon.

Sincerely,

John Gray
Secretary to Paul Robeson

JG:cb

139 West 125th Street
New York 27, New York
March 25, 1954

Mr. Leon Beverly
4859 South Wabash Avenue
Chicago 15, Illinois

Dear Leon,

Your letter of March 14th was received. We are a bit disappointed that as of the date of your letter the working committee had not yet been formed. I hope progress has been made by now. However, this is not serious as yet, since we are proposing that the tour start July 1st instead of June. We are suggesting the following tentative schedule:

Detroit	July 1-7	San Francisco	
or	(8-9) Rest	Oakland	August 13-24
Cleveland	July 10-15		
	(16) Rest	Los Angeles	August 27-
Chicago	July 17-27		September 7
		Denver ?	
Border	August 1		
Seattle Portland ?	August 3-9		

We are giving some further discussion to this trip, which we consider of top-rate importance from several angles -- politically, organizationally and financially. The success of this tour financially will have much significance as to our ability to continue much of the work in the Negro field, particularly the continuation of the publication of Freedom and establishing a regular publication schedule. The work of the Council on African Affairs and the launching and carrying through of the Passport Campaign. All aspects of this work, you can see, are important. It is in this light that we hope the approach to the tour will be discussed and worked out.

We are now working on a memorandum,similar to the notes which you saw, and hope it will be in your hands within the next few days.Please discuss the contents fully with interested people there.

I was unable to get to Chicago as I had hoped by the 15th of March, but I do expect to be there a short period next week. If so, I shall attempt to contact you. Paul sends his warmest personal regards.

- more -

Arrangements for the concert at the University of Chicago on May 8th are progressing and we look forward to a full house at the concert. This appearance, we hope, will be the first in a series of concerts to take place on university campuses this fall and winter. If there is any possibility of giving any help to the young students at the University, we shall deeply appreciate same. Best wishes for continued success in your work.

Sincerely,

John Gray
Secretary to Paul Robeson

JG:cb

Leon Beverly
4859 Wabash ave
Chicago, Ill

John Gray :—
139 W. 125 Street
Chicago, Ill

Mar 14, 1954

Hello John :-

Glad to hear every body there is okay— I am well but I regret to say the working committee hasn't be formed as yet. I've been in and out of town also other pressing matters. I am glad you will be here by March 15 - 1954. I'll explain when you get here

Fraternally Yours—
Leon Beverly

June 4, 1954

Mr. Ishmael P. Flory
55 East 58 Street
Chicago 37, Illinois

Dear Ish:

I had hoped to stop by as planned the night before we left Chicago to discuss with you some ideas concerning the projected visit of Paul to Chicago, but because I was not free until 1:00 A.M. Hazel and I decided it was too late knowing too that now you are a working man.

How is everyone? Give our love to Elouise and the children. What is she planning for the summer? We had hoped to have a place by now so that we could invite her to come here, but that has not materialized yet. If, however, she does decide to come east, as I understand that you folks were considering, with the Rosses then by all means they should contact us. The new phone number at home is AL 5-1766; the office number is MO 6-8700.

Now down to business. The Salute as you no doubt have seen from the paper was a tremendous success. The campaign long overdue to have Paul's passport restored is now in fact a reality. Support from all corners of the world has been forthcoming and is mounting. This causes us to give serious consideration to the visits that Paul will make on his trip to the northwest, of which Chicago is one of the stops. Because of the support and interest in the Passport Campaign we think that the visits this summer should be largely built around this issue. I suggest that we consider at least two major affairs during the period: One to take place on the south side with consideration being given to the possibilities of an affair at the Persian Hotel -- banquet, rally, salute, or what have you; the other on the west side at the Lawndale Baptist Church.

I have received a wire and spoken by phone to Rev. C. S. Hampton, Pastor, 3721 West Roosevelt Road, in which he invites Paul to appear there. I should like for him to be contacted as to date so that there will be no conflict with other activities. He will, of course, want to have his concert on one of the Sunday afternoons that we will be in Chicago. Will you please reach him immediately regarding the time. I will take up other details (financial, etc.) from this office. I am sending under separate cover copies of most of the materials that we issued here in connection with the Salute. You may find them helpful in working out plans there. Please communicate with me immediately in order that we will know what is taking place there and if you are heading

more --

up the work as was anticipated when I was last in Chicago.

How is my friend Gene? Has he been sentenced yet? If you are in touch with him please give him my regards. I do hope to have the opportunity to visit him when I am in Chicago. Best regards to all who know us. Looking forward to seeing you next month,

Sincerely yours,

John Gray
Secretary to Paul Robeson

JG:cb

Afro-Am., 5/24/52

Chicagoans cheer Robeson backers

NEW YORK — Last Saturday night, the student body of the University of Chicago jammed Mandel Hall on the campus for a concert by the world-renowned artist Paul Robeson.

A turn-away crowd of another thousand stayed long enough to give evidence of their enthusiasm for the beloved artist before the concert began.

The Planning Committee for the Cultural Salute to Paul Robeson set for Wednesday at the Rennaisance Casino here, considers the events surrounding the Chicago concert part of a significant trend throughout the nation.

A spokesman for the committee expressed the opinion that if this trend continues growing in the next few months it will force the State Department to reverse its decision to revoke Paul Robeson's passport.

April 28, 1954

Mr. Robert Stein
1005 East 60th Street
Chicago 37, Illinois

Dear Bob,

I hope that you received my last letter with the program enclosed. How are you progressing on the Concert? I hope the tickets are moving fast. I should appreciate it if you will send to me 25 complementary tickets for use of the artists.

Now that time is drawing near, I want to again remind you of the advance payment which we discussed. Every effort must be made to have $350.00 reach me by Thursday, May 6th.

Please drop me a note letting me know how you are progressing.

Did Mr. McCord contact you as he promised he would do? Best of luck.

Sincerely,

John Gray
Secretary to Paul Robeson

April 21, 1954

Mr. Robert Stein
1005 East 60th Street
Chicago 37, Illinois

Dear Bob,

Your letter of April 11th was received. I am sorry to hear that you were ill after you returned to Chicago. I also regret that we were unable to get together, but I had come for one main purpose and had to devote almost all of my time to the task of getting packed up, preparatory to moving our things to New York.

How is the concert going? Please send us any materials, posters, tickets, or articles, that are being used. I am still awaiting the introductory message which you promised. Since you are planning to have a program for distribution it will not be necessary for any comments on the numbers to be done by either artist. We are including a copy of the program which you requested.

While in Chicago I contacted a friend and gave him your number. He will be able to help with the public address system, which we had discussed previously. The question of lighting can be worked out after we arrive. One big spotlight should be available.

Please keep in touch with us.

Sincerely yours,

John Gray
Secretary to Paul Robeson

JG:cb
encl.

Paul Robeson to appear in Mandel

Paul Robeson, the widely acclaimed Negro actor and basso will present a concert of art songs, arias, folk songs, hymns and spirituals May 8, at 8:30 p.m. in Mandel Hall. His final program has not yet been announced.

Class valedictorian and Phi Betta Kappa at Rutgers, besides being a 4-letter man and twice an All-American end, Robeson started at the Columbia Law School, but became interested in dramatics and finally starred in a revival of O'Neill's "Emperor Jones." When Jones is lost in the jungle he is supposed to whistle to keep up his spirits. Robeson's whistling apparently left something to be desired, so he sang instead, and was so successful that only two years later he made his first concert appearance in Greenwich Village, N. Y.

A long line of successes followed in America, England and Europe, and have continued ever since, along with stage performances, particularly in "Othello," and USO tours. Recently, however, he has been restricted from performing in many places and has been denied a passport because of his views.

Lawrence Brown, accompanist for Robeson for many years, studied music in Boston, and later went to London where he studied composition with Alec Rowley and Miss Ira Aldridge. He toured with Roland Hayes for four years in England and on the continent, and joined Robeson in 1925, accompanying him in his first recital and in concerts ever since.

Brown is well known for his research in Negro music, and for his numerous arrangements, such as "Joshua Fit de Battle of Jericho," "Steal Away," "Swing Low, Sweet Chariot," "Li'l David" and "Ezekiel Saw de Wheel."

According to a spokesman for the Student Representative Party, which is sponsoring the concert, "The only basis on which we should decide Robeson's appearance here, in a respected concert hall, should be that of his undisputed artistic excellence. Robeson is coming here to sing, not to give a political lecture. We do not believe that McCarthyism should be allowed to tell us what artists we can hear and appreciate."

Tickets, priced at $1 general admission and $1.50, reserved seats are available at the SG Ticket Agency or by writing SRP, 5706 University.

April 22, 1954

Mr. Paul Breslow, Chairman
Students' Representative Party
5728 Woodlawn Ave.
Chicago, Ill.

Dear Mr. Breslow,

Robert Stein, your representative, has asked me to write you a note concerning my decision not to approve off-campus publicity or posters for the campuses of other Chicago schools, advertising the Paul Robeson event, May 8.

The student regulations read: Student Activities must be confined to the campus of the University, unless upon proper application to the Office of the Director of Student Activities, an exception is made to this rule.

Paul Robeson has access to aplaftform on this campus because of the University's support of the principle that student organizations may invite and hear persons of their choice on the campus, and because the Students' Representative Party chose to invite and hear Paul Robeson.

I am proud of the University's support of this principle. I am not proud of SRP's use of its privilege in this case. The existance of a right does not automatically justify every exercise of it by its possessor.

In exercising itsprivilege through this invitation, at not time, to my knowledge, did SRP address itself to the larger interests of the student body or of the University community. Insofar as I can determine, in amatter that surely affects the interests of the whole, SRP substituted its own judgment of values, without making any affort to assess or respect other responsible opinions about the values involved.

It is a very open question, in my mind, wwhether the reasons SRP has given for its invitation to Robeson are sound. I am sure, however, that the way your organization has proceeded in this case has not taken account of interests involved, much broader that SRP's.

In this light I find no basis whatsoever for making an exception to the rule, and I trust SRP will carefully confine its activities regarding the Robeson appearance to the campus of the University.

Sincerely yours,

William Birenbaum
Director of Student Activities

BEST AVAILABLE COPY

March 13, 1954

Dear John,

I got your letter of March 11 and I am glad that the date of May 8th is satisfactory.

There are several points I would like to talk over with you when I see you.

We will be able to give you $500. However, it will be impossible to send $350 in advance. Our only source of money is ticket sales. Two months ago we had a concert with Pete Seeger also in Mandel Hall. It was our experience that we had just enough money to pay the expenses of arranging the concert and did not draw the rest until the week of the concert. Therefore we may possibly be able to send you $150-$200 at the beginning of the week of the concert. The expenses for this concert will be very high, about $300 of which at least $200 will have to be paid in advance.

The piano used in Mandel Hall for concerts is a good Steinway grand piano. We will have it tuned. We will try to find a place to rent the necessary equipment for a good public adress system.

I would like to repeat my request that the concert be opened with a few songs by Mr. Robeson. I like the inclusion of such songs as "Hymn to Joy" and "House I Live In". It would also be nice to have a semi-progressive song or tow such as "We Shall Overcome" or "Jim Crow". Also, a lot of people have asked to hear "Water Boy".

I will be leaving Chicago Thursday March 18 or Friday March 19. If possible I could see you Saturday afternoon March 20. I will be returning to Chicago on Sunday March 28.

Sincerely yours,

Bob Stein

Bob Stein

139 West 125th St. Rm.6
New York 27, New York
March 11, 1954

Mr. Robert Stein
1005 East 60th Street
Chicago 37, Illinois

Dear Bob,

Your letter of March 4th was received and contents carefully noted. The date of May 8th is agreeable to us, and Mr. Robeson will make a trip to Chicago to do this Concert because of the special significance that is placed upon an appearance at the University at this time.

The conditions for such a Concert are as follows: A guaranty of $500, which will barely cover expenses for the party of three to Chicago and return. An advance of $350 must be sent to New York before the party leaves for Chicago. Secondly, I am enclosing a sample copy of program in the order which the program will be carried through. These are not neccessarily the numbers that are to be used, but if you wish to have the exact program you may communicate with me on that later. Now as to the public address system, it is imperative that the best available in Chicago be set up in the hall, with a technician to operate it during the entire performance. Mr. Robeson will be unable to perform if this is not complied with. Further, I raised with you in our conversation the question of a good grand piano, Steinway or Baldwin preferred. This is essential, since we cannot ask top artists to perform with mediocre instruments. Please tell me what is being done on this.

I plan to be in Chicago between now and April 1st and should like to see you while there. When do you plan to come to New York? I hope we will not cross each other.

Sincerely,

John Gray
Secretary to Paul Robeson

JG;eb

March 4, 1954

John Gray
139 W. 125 St.
New York 14, N.Y.

Dear John,

I received both your telegram and letter. We are also very anxious that Mr. Robeson give a concert here. However May 8th is the only possible date this spring. You see school is over the first week in June for most of the students and everyone will be in the midst of taking exams so it will be impossible to get a good audiance. We have received permission to hold the concert and I have already reserved Mandel Hall for May 8th. $500 is a little more than the arrangements we agreed upon but it might be possible to to give you that much.

There are a few other details of the concert I would like you to consider. I thought over the program you outlined and I think it would be much better to open the concert with some songs. There could then be a piano solo and Mr. Robeson could sing a few more songs to close the first half. The second half should also begin with some songs, then a piano solo and it should be concluded with more songs by Mr. Robeson.

The loudspeaker system in the hall is not good and it will be impossible for us to get a better one because we can not get large enough speakers. I have been told that Mr. Robeson in his last concert here did not use the loudspeaker system. Is it possible for him to do without it this time.

Will you please confirm the arrangements soon.

Sincerely yours,

Bob Stein

Bob Stein

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

(52).

W. P. MARSHALL, PRESIDENT

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=Int'l Letter Telegram

VLT=Int'l Victory Ltr.

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1954 [illegible] 4 PM 2 57

NBH077 PD=UG CHICAGO ILL 4 113PMC=

=JOHN GRAY=
=139 WEST 125 ST=

MAY EIGHTH SECURED ONLY POSSIBLE DATE WILL ATTEMPT SUITABLE FINANCIAL ARRANGEMENTS=

=ROBERT STEIN=

Mar 3. Telegram

Robert Stein
1005 E. 60th St
Chicago 37. ~~Ill~~

Consideration ~~being~~ given ~~to~~ trip ~~to~~ Chicago ~~for~~ May 8th Concert ~~on~~ Campus. Can 500.00 fee be guaranteed? Ignore letter dated March 2nd.

John Gray

Freedom Associates

53 West 125th Street ● New York 27, N. Y.

Dear Friend:

I should like to talk with you about FREEDOM, a copy of which is enclosed.

Here is a paper dedicated to your needs and to the interests of American democracy and world peace. FREEDOM is the voice of the oppressed and abused, pointing the direction to full liberation now. Its chief columnist is the renowned Paul Robeson.

Please read this issue carefully. We are confident you will want to become a member of our growing family of readers. We are on our way to 50,000 subscribers which will enable us to appear twice a month.

We invite you to join our "Freedom train" by filling out the enclosed subscription blank, attaching a dollar and mailing it to our Circulation Department at the above address.

For FREEDOM'S Sake,

Louis E. Burnham

Louis E. Burnham
Editor

264

March 2, 1954

Mr. Robert Stein
1005 East 60th Street
Chicago 37, Ill.

Dear Bob,

The exact date of Robeson's trip to Chicago has not yet been decided, but it appears that it will not be in May but rather during the first two weeks in June. However, this is not definite yet. As soon as we have definite information I will again communicate with you, but I want you to know that so you will not proceed further with the May 8th date.

Mr. Robeson is still very much interested in the University of Chicago appearance and hopes that a concert can be arranged on the campus while he is in the city.

Sincerely,

John Gray
Secretary to Paul Robeson

jg:cb

Student Representative Party (U. of C.)

Concert — Mandel Hall (1066-1100) #1.00 adm.

Hall #56.00 Tentative Reservation May 8, 8:30 P.M.

Exams start May 17, (Week day nites except Friday clear,)

Segar Concert

Adv.	50.00
Tickets	25.00
Hall	56.00
Leaflet	20.00
	#151.00

200	Reserve seats	1.50
800	Unreserve "	1.00

#1000.00
150.00
#850.00 = 50-50 %

~~#425.00~~

#350.00

Piano

Sound

~~600~~

600
.05
30.00

Alan Booth —

R.P.

intermission

Booth

R.P.

Mats

(write about date)

Program to be send

Robert Stein Pl.:
1005 East 60th St,
Chicago 37 Ill.

Piano
Sound (P.a.)

139 West 125th Street
New York 27, New York
March 17, 1954

Mr. Robert Stein
1005 East 60th Street
Chicago 37, Illinois

Dear Bob,

I received your letter of March 13th and was very glad to know that things seem to be working out alright.

Concerning your request that the concert be opened with a few songs by Mr. Robeson, I propose that we discuss the matter further when I see you.

I am glad we will be getting together soon, and would like very much for you to call me at noon on Saturday here at the office(MO 6-8700). Hoping to see you then.

Sincerely yours,

John Gray
Secretary to Paul Robeson

JG:eb

April 11, 1954

Dear John,

I am sorry I didn't get in touch with you like we planned. I was sick after I got back to Chicago. As far as I can tell everything here is going fine.

We have started selling the tickets and the posters will go up tomorrow on campus. There should be an article in next weeks Maroon. Would you please send me some suggestions on how to make up a news release for the other papers.

I will send you a copy of the introductory message as soon as it is written. Is Mr. Robeson also introduced at the beginning before Mr. Booth plays his numbers? I imagine so but am not sure.

Would you please send me a copy of the exact program as soon as it is made up so I can get it printed. This may take some time.

I am also wondering how lighting is arranged for the encore numbers. Do the spots stay on and the house lights off until the end or what?

I am sure everything will turn out fine.

Sincerely yours,
Bob Stein
Bob Stein

PROGRAM FOR MAY 8th, 1954 — CHICAGO

I

Deep River ....Arr. by S. Coleridge-Taylor
Sonata in D Op. 10, #3 .... Beethoven
    Presto
Two Preludes
    C Major
    A Minor .... Kabalevsky
Sonata in A Minor, Op. 42 .... Schubert
    Scherzo

(Alan Booth)

II

Didn't My Lord Deliver Daniel.......................Arr. by Lawrence Brown
Same Train ....Arr. by J. Rosamund Johnson
Jacob's Ladder ....Arr. by Alan Booth
Songs My Mother Taught Me .... Dvorak
Peace Song ....Arr. by Jo Heifetz
    (Arrangement of Ode to Joy Theme
    from Beethoven's Ninth Symphony)

(Paul Robeson)

III

Cradle Song .... Schubert
Over the Mountains .... Quilter
Orphan
Excerpt from Boris Godunov .... Moussorgsky
    (Prayer and Death)
Kaddish .... Engel

(Paul Robeson)

Intermission

IV

Etude (Aeolian Harp)................................... Chopin
Chinese Suite
    Puppet's Dance
    Yonder My Heart Rests
    March of Young China .... Liu Shea-An
Two African Dances
    Luleta's Dance
    Call to the Feast .... A. Aldrich
Furiants (Czech dance) .... Dvorak

(Alan Booth)

V

Water Boy ....Arr. by A. Robinson
Zog nit Keynmol ....Arr. by Lawrence Brown
Lullaby .... Mexican Folk Song
Volga Boatmen's Song .... Russian Folk Song
Ol' Man River .... Kern

(Paul Robeson)

April 28, 1954

Dear John,

I received your letter of the 21st. I am very happy with the program that was finally worked out. We will probably have it mimeographed in a booklet form. It will be distributed to all the people at the concert and we will probably also post it around on campus.

I am enclosing a copy of an article that appeared in the Maroon this past week. I am sorry about the mistakes in it but the person who wrote it forgot that Alan Booth is now accompanying Mr. Robeson.

I am also enclosing a copy of a letter, (please excusethe typing), that was received from the Director of Student Activities. We are publishing an answer to it in the Maroon this Friday. I am sorry I don't have a copy of the answer yet to enclose. As you see from the letter we will be unable to secure off campus publicity of any kind except through personal contacts. Posters are up all over the U of C campus but many are being taken down or mutilated by people and there is nothing we can do about that. There are at the moment about 100 tickets sold. There will also be an add in the Maroon this Friday on page 3.

We may have some trouble getting even one big spot from the university however I will work on that. The actual problem is not getting the spot but getting permission to use one. I also talked to Charles McCord. I only spoke briefly once to him but I have been able to arrange for the use of 1 Jenson triplex speaker system in a good baffle and a good amplifier and preamp. I am still looking for a good mike. I think that should certainly be sufficient for the concert.

Will we be able to see each other before the concert? Please let me know when you expect to arrive in Chicago so we can make arrangements for meeting.

SRP has requested me to ask you if it would be okay to arrange a reception for Mr. Robeson in someone's house for the members of SRP. We would very much like our members to meet Mr. Robeson. We have made no definite plans yet so would you please let us know.

PAUL BRESLOW, CHAIRMAN
STUDENT REPRESENTATIVE PARTY
CHICAGO, ILL

The copy of the introductory adress will be sent as soon as it is written. The chairman of SRP who is going to give it is resting from an election campaign here on campus, but he will have it written soon.

I will send you all the spare money we have on next Monday. We will have to deduct from the money made by ticket sales the amound needed to pay for the hall and tune the piano plus a few odd incidental expenses which must be paid in advance.

Sincerely yours,

Bob Stein

Letters . . .

Explains action

In light of the letter signed by the Students' Representative Party printed on page four of the April 30 MAROON, you may wish to print in full in the next issue of the paper, my letter to which reference was made therein:

"April 22, 1954"

"Mr. Paul Breslow, Chairman
Students' Representative Party
5728 Woodlawn Ave.
Chicago, Ill.

"Dear Mr. Breslow,

"Robert Stein, your representative, has asked me to write you a note concerning my decision not to approve off-campus publicity or posters for the campuses of other Chicago schools, advertising the Paul Robeson event, May 8.

"The student regulations read: Student activities must be confined to the campus of the University unless upon proper application to the office of the Director of Student Activities, an exception is made to this rule.

"Paul Robeson has access to a platform on this campus because of the University's support of the principle that student organizations may invite and hear persons of their choice on the campus, and because the Students' Representative Party chose to invite and hear Paul Robeson.

"I am proud of the University's support of this principle. I am not proud of SRP's use of its privilege in this case. The existence of a right does not automatically justify every exercise of it by its possessor.

"In exercising its privilege through this invitation, at no time, to my knowledge, did SRP address itself to the larger interests of the student body or of the University community. Insofar as I can determine, in a matter that surely affects the interests of the whole, SRP substituted its own judgment of values, without making any effort to assess or respect other responsible opinions about the values involved.

"It is a very open question, in my mind, whether the reasons SRP has given for its invitation to Robeson are sound. I am sure, however, that the way your organization has proceeded in this case has not taken account of interests involved, much broader than SRP's.

"In this light I find no basis whatsoever for making an exception to the rule, and I trust SRP will carefully confine its activities regarding the Robeson appearance to the campus of the University.

Sincerely yours,
Wm. Birenbaum
Director of Student Activities

Letters . . .

Controversy necessary

Serious questions have been raised by SRP's decision to sponsor Paul Robeson, an artist of great ability, in a concert to be given in Mandel Hall on May 8th. Because of his political views, Mr. Robeson has long been denied the opportunity to perform.

Mr. Birenbaum, Director of Student Activties, has sent us a letter which acknowledges our right to present Mr. Robeson but questions our judgment in choosing to present a man whose appearance here may harm the University. Our decision included the following considerations:

It is important that students make the opportunity to hear Mr. Robeson; first, because many
have never had the chance to
him, and second, because by
so we refuse to accede to a
of suppressing those whose
are controversial. The Unive
by recognizing our right to
sent him, has also refused
cede, and for this it is to be
gratulated; it is of such stuf
our tradition of academic fre
is built.

From a short-run view, the
versity of Chicago may be
by Mr. Robeson's presence
there exists concrete pressu
conformity. The major dang
this University is not tha
Robeson appear on its cam
it is that we conform to such
sure.

We believe the hallmark
free institution is the exerc
its rights in controversial a
as in non-controversial insta

Student Representative

Southtown Economist

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OLUME 53—No. 29 Published at 728 W. 65th St., Chicago Tel. ENglewood 4-1400 SOUTHTOWN, CHICAGO, WEDNESDAY, MAY 5, 1954 Price 5c 24 Pages Today

Your Economist papers have the FIFTH largest circulation of ALL papers in the State of Illinois

Legion Protests Appearance by Paul Robeson at U. of C.

Says Singer Spreads Red Propaganda

By Jody Rowan
Economist Staff Writer

Officials of the Anti-Subversive committee of the Cook County council of the American Legion have made a formal demand upon Chancellor Lawrence Kimpton of the University of Chicago to cancel a recital scheduled to be given in Mandel Hall Saturday by Paul Robeson, classified by government agencies as being a Communist.

The invitation to Robeson was extended by 40 students who describe themselves as the Student Representative Party. Permission to use the hall was granted by university authorities with the understanding, it was announced, that Robeson would render an artistic performance and not indulge in any speeches or attempts at Communistic propaganda.

Robeson, a several times visitor to Moscow and Russia, was recently denied a visa by the state department to make another trip to the fountainhead of all Communist maneuvers throughout the world.

Edward Clamage, chairman of the Legion committee, said in a formal statement:

"The (Legion) committee has registered a most emphati sentment against the au ties of the University of Ch for approving a request that Robeson appear before the dent body presumably as an tertainer, but in reality a c seminator of Communistic propa ganda that he has been delivering in many foreign countries.

"We of the American Legion have no hesitancy in free discussion about any foreign ideology. In view of the seriousness of a possibility of again facing a shooting war that could break out almost anywhere, including our own nation, and the current attempt at Geneva to arrive at an amicable situation that is a remote possibility of accomplishing a better understanding among all the people, and because of many other reasons that are known to loyal American citizens, it is beyond our conception as to why a comparatively few radicals on the campus of the University of Chicago should be permitted to have their request granted to bring a notorious Communist like Robeson on the campus of one of the greatest universities in the United States.

"We join with all loyal citizens in urging Chancellor Kimpton to immediately invoke his authority by nullifying the possible appearance of Robeson at Mandel Hall next Saturday."

A statement by the Student Representative Party appeared in the Maroon, school paper. It said:

"The only basis on which we should decide Robeson's appearance in a respected concert hall should be that of his undisputed artistic excellence. Robeson is coming here to sing, not to give a political lecture. We do not believe McCarthyism should be allowed to tell us what artists we should hear and appreciate."

Robert Stein, an undergraduate from New York, who is handling details of Robeson's appearance, said his group supports the free two-way exchange of students between the United States and Russia and other Iron Curtain countries; the National Association for the Advancement of Colored People's plans to bring about an end of segregation in all education; cooperatives and federal aid to students in housing, book buying and restaurant facilities; and the adoption of a National Academic Freedom week in the United States. The group opposes Universal Military Training, he added.

Clamage said that Robeson ties in Communistic propaganda with his songs, which are international in character; that well-known Communists appear on the platform with him, and that Communist pamphlets have been distributed to his concert audiences.

University officials indicated they would not act.

BEST AVAILABLE COPY

CHICAGO MAROON

University of Chicago, May 7, 1954 31

Robeson to sing here; Legion sends protest

Paul Robeson, baritone and dramatic actor, will appear with Alan Booth, pianist, in Mandel Hall tomorrow at 8:30 p.m. over the protest of the American Legion as reported in the **Southtown Economist.**

The front page of last Wednesday's **Economist,** the largest circulation community newspaper in Chicago, carried a story under the banner headline "Legion Protests Appearance by Paul Robeson at U. of C."

The story said "Officials of the Anti-Subversive committee of the Cook County council of the American Legion have made a formal demand upon Chancellor Lawrence Kimpton of the University of Chicago to cancel a recital scheduled to be given in Mandel Hall Saturday by Paul Robeson, classified by government agencies as being a 'Communist.' "

UC will not act — Kimpton

Yesterday Chancellor Kimpton told the MAROON that he had received a letter from the Legion. Kimpton said the University would not take any action on the Legion letter.

Robeson will sing a program of spirituals, concert arias and songs, and folk songs. Booth will play piano works by Beethoven, Kabalevsky, Schubert, Chopin, Dvorak, and the Chinese composer, Liu Shea-An.

Among the selections to be sung by Robeson are **Orphan** and the prayer and Death from **Boris Godunov** by Mussorgsky; songs by Schubert and Quilter; Jewish, Mexican, and Russian folk songs; and his well known renditions of **Water Boy, Jacob's Ladder,** and **Ol' Man River.** Booth will play arrangements of **Deep River** and two African dances in addition to the classical selections.

Legion deplores 'radicals'

In a formal statement, Edward Clamage, chairman of the Legion committee, said "it is beyond our comprehension why a comparatively few radicals . . . should be permitted . . . to bring a notorious Communist like Robeson on the campus. . . .

"We join with all loyal citizens in urging Chancellor Kimpton to immediately invoke his authority by nullifying the possible appearance of Robeson. . . ."

The **Economist** story quoted a statement by the Student Representative Party, sponsors of the concert, which said in part, "We do not believe McCarthyism should be allowed to tell us what artists we can hear and appreciate."

* * *

Class valedictorian and Phi Betta Kappa at Rutgers, besides being a 4-letter man and twice an All-American end, Robeson started at the Columbia Law School, but became interested in dramatics and finally starred in a revival of O'Neill's **Emperor Jones.** Robeson's whistling in the play apparently left something to be desired, so he sang instead.

A long line of successes followed in America, England and Europe, and have continued ever since, along with stage performances, particularly in "Othello," and USO tours. Recently, however, he has been restricted from performing in many places and has been denied a passport because of his views.

CHICAGO DAILY NEWS
Thurs., May 6, '54 ★ 47

U. of C. Won't Bar Recital By Robeson

A University of Chicago spokesman said Thursday a Paul Robeson song recital there would go on despite American Legion protests.

Robeson will appear in Mandel Hall Saturday under sponsorship o fthe Student Representative party.

University authorities said the party is one of two taking part in student government.

They said university regulations permit student organizations to invite and hear persons of their choice.

The recital is not under university auspices, officials said, and Robeson will sing, not lecture.

* * *

THE COOK County of the Legion Wednesday night adopted a resolution protecting Robeson's appearance.

The Legionnaires asked Chancellor Lawrence E. Kimpton of the university to cancel the recital and to deny Robeson use of university facilities.

Robeson often has been identified with left-wing causes and has been under fire on charges of friendliness to the Soviet Union.

SALUTE TO AFRICA

PAUL ROBESON

IN CONCERT

FRIDAY, JULY 23, 1954

8 p.m.

DU SABLE HIGH SCHOOL

49th and State Streets

Admission $1.25 inc. tax

"A great personality, a great artist, a great soul" – Paul Robeson. Known and loved by countless millions throughout Europe and Africa as well as in the United States, Paul Robeson symbolizes the heights of intellectual, artistic and humanitarian accomplishments of Negro America. From the people of many countries he has received countless awards – as an actor, as a singer, and as a fighter for the rights of the comman man.

Yet always uppermost in his thinking has been a deep concern for the plight of his people – emancipated by words in 1865, but still too often denied the simple actualities of that freedom. President of the Council on African Affairs and an honorary member of many trade unions as well as singer and actor, Paul Robeson has been in the forefront of the fight for civil rights, for labor, for African freedom and for the freedom of Mother Ingram and labor's political prisoners.

So powerful has become this famous voice for peace, freedom and democracy, so feared is he by the enemies of the Negro people and all oppressed people, that the U. S. State Department took his passport. This is an attempt to prevent him from singing throughout the world, and silence his mighty voice against all oppression. But they will not silence him!

For an evening of beautiful, stirring and inspiring songs, join us on July 23rd. By your enjoyment of this great people's artist you will help answer those who would silence Paul Robeson.

Sponsored by the Committee For African Freedom	Leon Beverly, Chairman
Tickets available at Room 1, 736 East 63rd Street	NOrmal 7-6200

300 copies to leading Negroes & 15 Trade unions Ts

COMMITTEE FOR AFRICAN FREEDOM
Room, 736 East 63rd Street, Chicago 37, Illinois
NOrmal 7-6200

July 4, 1954

Do we have the right to hear one of the world's greatest singers, Paul Robeson, in our own Du Sable High School? The white officialdom of the school system thinks not; they will decide what and whom we may or may not hear.

These are the facts. On June 11th application was made at the school for its use on July 23rd for a cultural program, Salute to Africa, with Paul Robeson as the featured artist. Clearance of the date was obtained, and we were assured on June 17th that the formal permit was a routine matter. Accordingly our preparations were carried on.

Frequent inquiries were made of the Board offices for the written permit, but not until July 2nd were we told that the application was rejected. Responsibility for the rejection was passed back and forth between the Du Sable engineer, S.D. Shirey, and Burton Duffie, Director of Evening Schools, both white. Only reason given was that the sponsors were not known to them.

This committee of trade-unionists and Negro history scholars was formed to promote this one event, a program presenting the parallel cultures of the African people and the Negro people of America, and through this cultural interchange rallying support for the efforts of the African people to throw off the oppressions of the white imperialist rulers of their land.

Leon Beverly, chairman of the Committee is president of the 8,000 member Armour local of the United Packinghouse Workers, and other members are well known in the community. Du Sable High School, as you know, is frequently used by many diverse groups for public affairs.

To permit the denial of this hall to a reputable group of citizens to hear one of the world's greatest singers, together with Chicago artists, is unthinkable. It would mean a surrender of the hard won right to participate at least in decisions affecting our cultural, political and economic life.

Won't YOU please - NOW - either write or phone one or more of the Board officials listed below, and urge that the permit be granted immediately.

Very truly yours

Leon Beverly, Chairman   James Pinta, Treasurer   Ishmael P. Flory, Secretary

Wm. B. Traynor, Chm. 228 N. LaSalle DE 2-7801 Sydney P. Brown, Vice Chm. 417 E 47th St
Benjamin Willis, Supt. "   KE 8 - 6300
Dr. Robert Berghoff "   Thomas Marshall, 135 S. LaSalle, AN 3-1131
Mrs. Clifton Utley "   Thomas Haggerty, 9255 Winchester, HI 5-0912
Frank Whiston 55 E. Washington, FR 2-1680 Mrs. H.M. Mulberry, 9345 Winchester
William Bachrach, 6812 Harper, DO 3 6502   BE 8 - 3362
B.M. Majewski, 2135 N Maplewood, HU 6-5292 Robert Shriver, Mdse. Mart Plaza, WH 4-4141

COMMITTEE FOR AFRICAN FREEDOM

Room 3, 736 East 63rd Street, Chicago 37, Illinois
NOrmal 7-6200

July 13, 1954

Dear friend;

As you know, Paul Robeson had been scheduled to spend several days during mid July in Chicago. High point of his visit was to have been an appearance in concert at Du Sable High School, with a number of other activities filling in to permit him to greet and talk with his many Chicago friends.

When our application for the school was denied on July 2nd, Mr. Robeson's secretary, Mr. John Gray, flew in from New York to consult with the local sponsors. It was the vigorous opinion of the group of trade union leaders with whom he met that anything less than a large and successful concert would be an insult to Paul Robeson, both as an artist, ad as an outstanding fighter for the Negro people.

Accordingly Mr. Robeson's visit to Chicago is being deferred until fall, when time will permit an adequate setting for a concert, as well as meeting with his friends.

We want to thank you for your co-operation in the planned events, and ask you to stand ready to extend your help gain in the fall.

Very truly yours

Leon Beverly, Chairman

Ishmael P. Flory, Secretary

Committee For African Freedom

300 copies

DOMESTIC SERVICE

Check the class of service desired; otherwise this message will be sent as a full rate telegram

FULL RATE TELEGRAM	
DAY LETTER	
NIGHT LETTER	

$
S
E

WESTERN UNION

W. P. MARSHALL, PRESIDENT

1206 10-51

INTERNATIONAL SERVICE

Check the class of service desired; otherwise the message will be sent at the full rate

FULL RATE	
LETTER TELEGRAM	
SHIP RADIOGRAM	

NO. WDS.-CL. OF SVC.	PD. OR COLL.	CASH NO.	CHARGE TO THE ACCOUNT OF	TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Copy of telegram to all members of the Board of Education and Superintendent.

APPLIED JUNE 11TH FOR DUSABLE HIGH SCHOOL FOR JULY 23RD SALUTE TO AFRICA, CULTURAL PROGRAM FEATURING PAUL ROBESON AND CHICAGO ARTISTS. REASSURED BY ENGINEERING DEPARTMENT JUNE 17TH ISSUANCE OF PERMIT ROUTINE MATTER. PROCEEDED WITH COMMITTMENTS TO ARTISTS. PREPARED PUBLICITY AND ADVERTISING. FOLLOWING MANY CALLS TO BOARD OFFICES ASKING WRITTEN PERMIT, INFORMED JULY 2ND BY DUSABLE ENGINEER SHIREY PERMIT DENIED. RESPONSIBILITY SHUFFLED FROM ENGINEER TO BURTON DUFFIE, DIRECTOR EVENING SCHOOLS. ONLY REASON GIVEN SPONSORS NOT KNOWN TO THEM. COMMITTEE COMPOSED OF TRADE-UNIONISTS AND NEGRO HISTORY SCHOLARS ESPECIALLY FOR THIS EVENT. HEADED BY LEON BEVERLY, PRESIDENT ARMOUR LOCAL UNITED PACKINGHOUSE WORKERS. WE FEEL NEITHER ENGINEER SHIREY NOR DIRECTOR DUFFIE QUALIFIED TO PASS UPON WHAT THE NEGRO PEOPLE MAY HEAR. THEIR ACT IS ABRIDGEMENT OF TRADITIONAL FREEDOM OF SPEECH AND ASSEMBLY. URGE YOUR IMMEDIATE ATTENTION TO REVERSAL OF THIS ARBITRARY REFUSAL.

ISHMAEL P. FLORY, SECRETARY
COMMITTEE FOR AFRICAN FREEDOM

CHRONOLOGY ON ROBESON CONCERT AT DUSABEL HIGH SCHOOL

On Junell, I P Flory in the name of the Committee For African Freedom applied for the use of Du Sable High School Auditorium on July 23rd for a Salute To Africa cultural program, purpose "to aid Africa". At the time of making the application at the school office Mr. Flory stated that Paul Robeson would be ~~[illegible]~~ on the program.

When no reply had been received two weeks later, Mr. Flory called the Board of Education and was referred to the Engineering Department. He was informed that approval was a matter of routine, and that he could proceed with ar-angemnts. Accordingly a program was arranged, 500 posters printed 50,000 leaflets printed and tickets distributed.

While these preparations were going on several calls were made to the Board to determine whether any hitch had developed. No ~~xxx~~ difficulty was reported. On July 1, however, a call to the Engineering office of the Board resulted in the Committee being referred to either Mr. Duffy at the Board office or the Mr. Shirey, the chief enegineer at the school. Mr. Shirey was contacted and showed the apllication which he had received the previous week, bearing the notation that permit was denied. The engineer stated that the application had been returned to him from downtown, and that he had notified the principle, Mrs. Evelyn Carlson. The application bore an ~~org~~ orange circle around the ~~Atty Sidney Brown, Chairman w as then contacted~~ purpose Aide to Africa, and an arrow running up to a printed stipulation that the schools may not be used for profit making purposes. Duffy was called, was out and information taken by his office on our inquiry.

Atty Sidney Brown was contacted, and stated that thething to do was to talk to Duffy. Duffy was seen at 1:35 pm. He was informed of the above history. He stated that there was a question about whether or not tickets would sold at the school. When told an advance sell-out was anticipated, he then stated that the school system liked to know something about the organizations which sponsored events in schools. He was informed that Leon Beverly, president of Local 347 of UPWA CIO was chairman, and I P Flory, well known scholar of Negro history and African culture was secretary.

The nature of the intended program was laid on the table. He stated tha t the application had been referred to the engineer at the school for further information on the sponsoring organization, and that the engineer had rejected the application. Att y Sidney Brow n was informed on the discussion with Duffy.

The chief enegineer at the school was then contacted again. He stated that he had been away when the Application was filed, and when he returned he was told by the people downtown to look into it. He called "somebody" who told him that I P Flory was ????. He informed downtown. Further discussion developed a new story - that the application had been returned from downtown rejected, with the notation that downtown had decided that I P Flory was ???.

The engineer wa s then told the nature of the program planned, the featured artist and the preparations that had been made. An attempt was then made to determine who had in the first instance rejected permission for use. He was evasive, stated that if the applicationwere sent to him he would not take the "resposnsibility"of signing it. He stated that his signature was necessary, and that of the principal as well. He finally stated that if he got the word from downtown he would go along.

[illegible]

CHOPIN CULTURAL CLUB

proudly presents

PAUL ROBESON

in

CONCERT

SUNDAY, OCT. 31st 1954

2:30 P.M.

CHOPIN CENTER 1547 N. LEAVITT ST.

Mr. Robeson, who has sung all over Europe and America is giving a special concert of songs of various Nations.

The opportunity to see and hear so great an Artist happens to some of us only once in a lifetime. Mr. Robeson's collection of songs include those of other countries. The added thrill of hearing these songs in different languages, will be a long remembered pleasure.

DON'T MISS THIS WORLD RENOWNED CONCERT ARTIST !

admission $1.00 *no reserved seats*

doors open at 2: p.m.

Drodzy Rodacy!

Klub Kulturalny im. Fr. Chopina serdecznie zaprasza Was na wielki koncert śpiewu w wykonaniu światowej sławy śpiewaka Paula Robesona, który odbędzie się:

W Niedzielo 31-go Października, 1954.
O Godz: 2:30 po południu
W sali Centrum Fr. Chopina
1547 N. Leavitt, Ulicy.

Pieśn i Paula Robesona odzwierciadlają najszlachetniejsze uczucia i pragn ienia narodu Amerykańskiego, którego również i Wy jesteście częścią składową.

Artysta ten dał wiele koncertów po za granicami Stanów Zjednoczonych, i w objeździe tym zwiedził Polskę Ludową, gdzie wystąpił na koncercie w Warszawie, i tysiące obywateli Warszawy zachwycało się głębokim barytonem tego śpiewaka.

Paul Robeson śpiewa ludowe pieśni w wielu językach, i również będzie on śpiewał w języku Polskim, jesteśmy pewni że długo pozostaną Wam miłe wspomnienia z tego koncertu.

Zapraszamy Was jeszcze raz i prosimy o jak najliczniejsze przybycie na ten niezwykły koncert gdyż jest to jego pierwszy występ na Polonii, i skorzystajcie ze sposobności posłuchać śpiewaka tego rodzaju.

Zaprasza Was
Klub im. Fr. Chopina

Bilet 1-go dolara.

[illegible]
[illegible]
[illegible]

S. S.

CRUSADER

COPY

PROPOSED EXPENSES		ESTIMATED INCOME	
HALL	$300.00	ADMISSION	$1,000.00
CHAIRS	200.00	COLLECTION	500.00
PRINTING	200.00	AD BOOK	1,500.00
			3,000.00
TRANSPORTATION	400.00	LESS	1,200.00
			1,800.00
PIANO	60.00		
SOUND			
	$1,200.00		

S. S. CONCERT	$1,800.00	
POLES	250.00	- $350.00
NORTH SIDE DINNER	300.00	TO $500.00
	$2,350.00	

$2,350.00
.60
1,410.00

PRESS RELEASE
(FOR IMMEDIATE RELEASE)

ON SUNDAY, OCTOBER 31, 1954, MR. PAUL ROBESON WILL APPEAR IN A CONCERT AT THE CHOPIN CULTURAL CLUB, 1547 N. LEAVITT STREET AT 2:00 P.M.

MR. ROBESON IS ON A "FIGHT BACK" CONCERT TOUR ON THE QUESTION OF THE REVOCATION OF HIS PASSPORT. BECAUSE HIS SONGS ARE ABOUT THE PEOPLE HE IS SINGING TO, THE AMERICAN FORCES OF REACTION HAVE SEEN FIT TO DENY HIM THE RIGHT TO TRAVEL ABROAD. NOT ONLY IS HE DENIED THE RIGHT TO TRAVEL IN EUROPE, BUT THOSE PEOPLE ARE DENIED THE RIGHT TO HEAR HIS VOICE IN CONCERTS.

MR. ROBESON IS PREPARING A SPECIAL CONCERT OF SONGS OF VARIOUS NATIONS FOR THIS POLISH AMERICAN CENTER. THE OPPORTUNITY TO SEE AND HEAR SO GREAT AN ARTIST AS MR. ROBESON HAPPENS TO SOME OF US ONLY ONCE IN A LIFETIME. DON'T MISS IT. BRING YOUR FRIENDS. REMEMBER THE DATE...SUNDAY, OCTOBER 31, 1954, AT 2:30 P.M. AT THE CHOPIN CULTURAL CLUB, 1547 N. LEAVITT ST. ADMISSION IS $1.00 -NO RESERVED SEATS.

#####

CHOPIN CULTURAL CLUB

Proudly presents

PAUL ROBESON

in

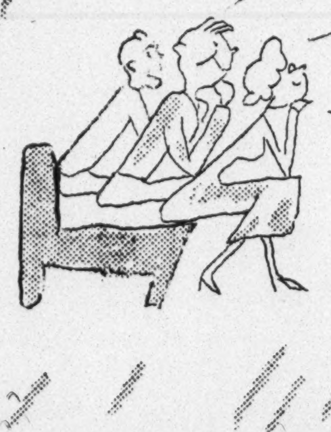
CONCERT

SUNDAY OCT. 31ST. 1954

2:30 P.M.

1547 N. LEAVITT ST.

Admission $1.00 (no reserved seats!!)



MR. ROBESON, WHO HAS SUNG ALL OVER EUROPE AND AMERICA IS GIVING A SPECIAL CONCERT OF SONGS OF VARIOUS NATIONS FOR THIS POLISH-AMERICAN CLUB.

THE OPPORTUNITY TO SEE AND HEAR SO GREAT AN ARTIST HAPPENS TO SOME OF US ONLY ONCE IN A LIFETIME. THE ADDED THRILL OF HEARING THESE SONGS IN POLISH, CZECH, RUSSIAN, CHINESE AND MANY OTHER LANGUAGES, WILL BE A LONG REMEMBERED PLEASURE!

DON'T MISS THIS WORLD RENOWNED CONCERT ARTIST! BRING YOUR FRIENDS.

(NO RESERVED SEATS....ALL SEATS $1.00...DOORS OPEN AT 2:00 P.M.

October 11, 1954

John Gray
139 W. 125th Street
New York, N. Y.

Dear Brother Gray:

Enclosed is a check for $400.00 for expense for your trip to Chicago for the 29th conference. I will appreciate you getting the program and also the notes to Mrs. Rachel Ellis at Praga Press, 1510 West 18th Street, Chicago, Illinois so that it can be printed up.

This you must do immediately.

Very truly yours,

James Pinta

James Pinta

JP:ohr
Encl: Check $400.00

October 11, 1954

Lyon & Healy, Inc.
243 South Wabash Avenue
Chicago, Illinois

Attention Mr. Van Sweringen

Dear Sir:

Enclosed is a check for $80.00 to cover the cost of the rental of a Concert Grand Piano for the Pershing Hotel 6400 South Cottage Grove Avenue on October 29, 1954.

Very truly yours,

James Pinta

JP:ohr
Encl: ck $80.00

cc: John Grey

OCTOBER 22, 1954

JOHN GRAY
139 W. 125TH STREET
NEW YORK, 27, N. Y.

DEAR JOHN:

SOME OF THE PEOPLE ON THE NORTH SIDE THINK SOME RECORDS OF PAUL'S SHOULD BE AVAILABLE AT THEIR PARTY FOR SALE.

WHAT DO YOU THINK?

FRATERNALLY,

James Pinta

JAMES PINTA

P. S.

HAVING DIFFICULTY GETTING THE SOUND SYSTEM, BUT IS WORKING ON IT.

CHICAGO AMALGAMATED LOCAL 758
INTERNATIONAL UNION OF MINE, MILL & SMELTER WORKERS
1110 SOUTH OAKLEY BOULEVARD • CHICAGO 12, ILLINOIS • MOnroe 6-7010

ROBERT BEY
PRESIDENT
EDWARD DeCLAIR
VICE PRESIDENT
OSCAR GAITHER
SECRETARY-TREASURER
MAE WRETLING
RECORDING SECRETARY
JAMES PINTA
BUSINESS MANAGER

January 4, 1955

John M. Gray
139 West 125th Street
New York, 27, N. Y.

Dear Brother John:

I kinda expected you to be in Chicago for the holidays and I was waiting until then to give you a report. I did have Eli go over the books right after the concert and was advised not to put in the mails any financial report, however, since then more money have come in and we've paid all of our obligations and we owe nobody. There is a surplus of about $80.00 or so. 453 and UE failed miserably on the tickets and collection sheets. I am expecting Eli this week to make out the report so that I can pay the Federal Tax.

The people on the Committee here feel that the $80.00 surplus should be turned over to the Chicago Chapter of the Negro Labor Council.

Fraternally,

James Pinta

James Pinta,

JP:ohr

Dear Bro Gray.

Just a Few lines to let you know what we are doing here in chicago on Paul's visit here.

First. The Program Book is not going as expected. although we will realize some money from the ads—

Tickets are Starting to go out tonite— to Different Groups and of Course we should Pack the Hall on Concert nite—

Then the Poles" of Course are working hard on their affair whis is on Sunday after noon Oct 31st. we have a gaurantee of $250.00 for this affair—

Oct 30 Then the north siders are working on a Dinner at $25— per Plate for 20 or people — Then after the Diner a house party (Same nite) where admission will be charged and a collection.

Then on Sunday nite another house Party with admission charged and a collection (this is after the afternoon Concert)

Miss Bean is working on an affair for the South Side preferably a diner where a substanial sum can be raised—

On wednesday Oct 6 the N N L C womens Committee has a Gathering—

we have not as yet arranged a trade union Gathering but we must get to work on this at our next meeting.

There is nothing as yet from the West Side and I don't think there will be— From here on in we have to work like hell on the 28th affair.

The other affairs are all being handled by other ~~c~~ committees so our Committee can spend all it's time on the Concert. I'm enclosing some material the Poles are putting out so you can get an idea of what they are doing.

Excuse the letter in longhand—
My secretary is gone home so I had to write this. I've delayed it long enough—

Jimy Pinta

August 31, 1954

Dear Jimmie,

Your letter of Aug. 18 was received and we are glad to know that the Committee is beginning to swing into work. I do hope that plans are being made to carry through successfully all aspects of the visit and that constant check will follow. We have only two months now and time does have a way of slipping by so fast.

I want to raise a suggestion. Since the passage of the anti-labor Butler legislation, I suggest that further consideration be given to the character of the "appearance" in Chicago. Since the labor organizations that are taking the lead in sponsoring this visit are the same groups that are to be first attacked under the bill, can this affair take on the character of a "fight-back" affair?

I don't know what is being planned along these lines, if anything. Therefore I make this suggestion for consideration to give deeper content to this appearance. Of course Paul would sing many songs. He would also make a major speech in defense of the right of the union.

Do you think this suggestion feasible? Discuss this with the Committee and let us hear from you.

Now that Sept. 1 is upon us, has the meeting of the broader forces been called? Are tickets out yet?

Did you discuss the proposal of appearing at the Chopin Center with the Committee? What is the reaction? Will the two conflict? Please send all details.

Sincerely,

CHICAGO AMALGAMATED LOCAL 758
INTERNATIONAL UNION OF MINE, MILL & SMELTER WORKERS
1110 SOUTH OAKLEY BOULEVARD • CHICAGO 12, ILLINOIS • MOnroe 6-7010

INDEPENDENCE EDUCATION ORGANIZATION
INTERNATIONAL UNION OF MINE, MILL & SMELTER WORKERS ORIGINALLY W.F.M. ORGANIZED 1893 OCT. 17, 1916

ROBERT BEY
PRESIDENT
EDWARD DeCLAIR
VICE PRESIDENT
CHARLES STIMPSON
SECRETARY-TREASURER
MAE WRETLING
RECORDING SECRETARY
JAMES PINTA
BUSINESS MANAGER

360

August 18, 1954

John M. Gray
139 West 125th Street
New York, 27, N. Y.

Dear John:

Enclosed are sample copies of a collection sheet and a letter put out by our Committee. The collection sheets will be put out to the stewards in the plants in the various unions and we should get a minimum of 2,500 signatures at $1.00 per signature. The letter of course will be followed up with contacts for the ads. Delores and Harry Freed will take care of this part of the work; in addition Al George had promised to get us someone to contact Negro business men for ads, but has not come through as yet.

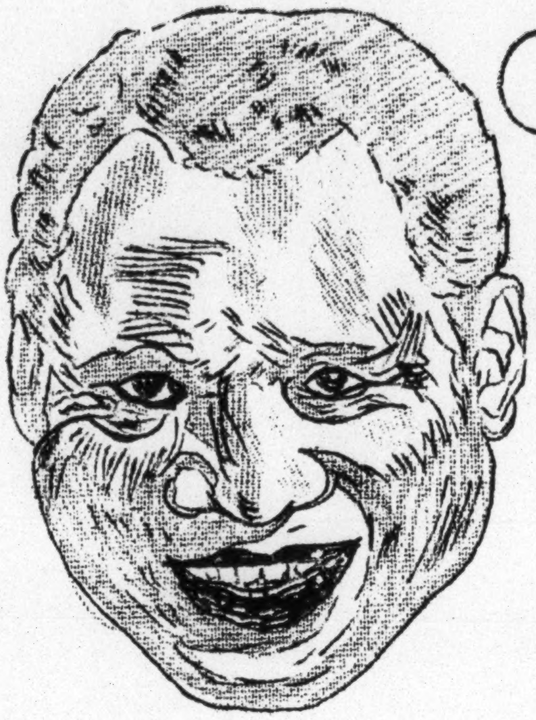
Anyhow, we are starting to roll. There is one proposal that I think you should consider and that is the question of Paul appearing at the Chopin Cultural Center while he is here for the Concert. We can get a guarantee of $250.00 for this appearance. We are thinking of various other things which have not materialized as yet and are only in the discussion stage, such as a Banquet, a house party for the rich bitches at $10.00 a head.

The next meeting will be held 2 weeks from today. Let me hear from you.

Sincerely,

James Pinta

James Pinta



CHICAGO
COMMITTEE
FOR THE
PAUL ROBESON
CONCERT

Dear Brothers and Sisters:

On October 29th Chicago will hear the magnificent voice of Paul Robeson in a concert scheduled at the Pershing Hotel Ballroom.

We are preparing a Souvenir Program Book with greetings and expressions of solidarity from Robeson's Chicago friends and admirers. For your information, in case you want to move ahead on this...full page greetings are $100.00 - half page...$55.00 - Quarter page...$30.00 1/8 page $15 and 1/16 page is $7.50. One of our representatives will contact you to discuss this matter. Can we count on you and your organization to become an important part of this book?

Tickets and announcements will be available within 10 days. There are only 1,200 seats at the concert....tickets are priced at $1.00 each.

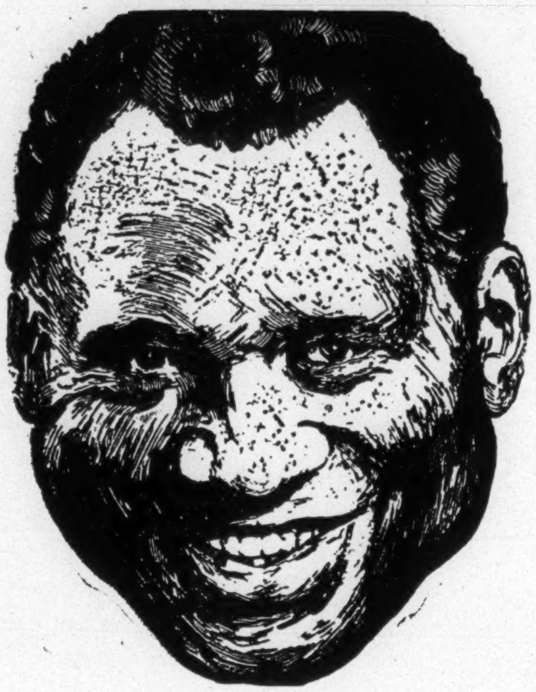
For any further information call Sam Parks at Kenwood 8-2700 or James Pinta at MOnroe 6-7010.

Fraternally yours,

Sam Parks
Sam Parks, Chairman

James Pinta
James Pinta,
Sec.-Treas.

SP-JP/nsa



№ 852

greetings to

paul robeson

to be inserted in souvenir program

concert ☆ october 29, 1954 ☆ pershing hotel

ONE DOLLAR

Sponsored by: Chicago Committee for Paul Robeson Concert

Ethel S. Hoodman
1144 E. 113 St Cleveland Ohio
Glenville 1-7156

June 9, 1954

Mr. Burt Washington
10904 Hathaway Avenue
Cleveland 8, Ohio

Dear Burt:

This note is to inform you that after discussion here, and because we have had nothing definite from Cleveland, it has been decided that Paul will not visit Cleveland in July on his way to the northwest.

I hope that serious consideration will continue to be given to the possibilities of a visit by him to Cleveland at a future date. Paul sends personal regards to you and other friends. Hoping to see you soon,

Sincerely,

John Gray
Secretary to Paul Robeson

JG:cb

April 15, 1954

Mr. Burt Washington
10904 Hathaway Avenue
Cleveland 8, Ohio

Dear Burt,

On March 11th I dropped you a note regards the projected tour across country by Paul. About two weeks ago I sent an outline of the prospectives for the tour. Hope you received both communications. We here are very anxious to receive the reaction of our friends in Cleveland regards the tour and the projected visit to your city. No doubt some consideration has been given, and we would like to know of this at the earliest possible moment.

I am sure that you noted the changes in date of the schedule from June to July.

Hoping to hear from you soon. Regards to all our Cleveland friends.

Sincerely yours,

John Gray
Secretary to Paul Robeson

JG:cb

139 West 125th Street, Rm.6
New York 27, New York
March 11, 1954

Mr. Burt Washington
10904 Hathaway Avenue
Cleveland 8, Ohio

Dear Burt,

How are you this time? All of us here send our regards. Paul asked me to express his personal greetings to you, Ethel and to the other people there.

Consideration is being given to the possibility of a trip by Paul to Cleveland for a stay of a week or so during the latter part of June. This visit is considered as a part of a trip to the Mid-West during the entire month of June, including Chicago and Detroit as well as Cleveland. I have consulted with a friend in New York who will return to Cleveland by the end of March. He hopes that you will begin sounding out people in the meantime. I hope that Coleman has been in touch with you and has discussed some ideas as to prospectives for this visit. If he hasn't reached you yet, I suggest that you raise this question with him at the earliest possible convenience.

As to dates, Paul will be in Chicago June 3rd through 15th. Beginning June 19th, after a short rest for about three days, he will be ready to begin activities in either Detroit or Cleveland for ten days, from the 19th through the 28th, and then starting again July 1st through July 7th he will be available. The period which includes July 4th is up for grabs between Cleveland and Detroit, whichever can come through with something substantial, that will leave the alternate period for the other city. I am hoping to get some reaction from Cleveland and that this time we will be more successful than last year.

I plan to come to Cleveland for a few days before April 1st and would like to know if you have any suggestions as to the best time.

Sincerely yours,

John Gray
Secretary to Paul Robeson

JG:eb

3435 Marion St
Denver 5, Colo
June 14, 1954

Hello " Chump " or .... is it Champ:

Received your letter this morning. Was very glad to hear from you. T'was also nice to hear that everything is going ok, especially the movement to restore the past port.

I thought I'd let you know that the MM union leadership will be in Washington, from June 20th through June 26th. They'll be at the Congressional Hotel. I don't know whether you want to try and see any of them or not. I can't make any promises from this end, but they'll be there.

Morrie Wright will be there, and he suggested I notify you that you might get in touch with him at the Congressional. He is due to arrive there early Sat. June 19th.

I'll continue to try to line up something here for later.

Best wishes to Paul, Allen and the rest of our friends there.

Sincerely,

Tony

Anthony Morton

June 9, 1954

Mr. Tony Morton
3435 Marion Street
Denver 5, Colorado

Dear Tony:

How is Marion and the children? What are your plans for the family for the summer? I hope the children will again be able to go to the Ranch. Hazel sends her best regards. I'll have to get back to Denver to check on your behavior.

Your letter of May 11th was received. I had hoped to write earlier but was involved with the Salute to Paul here on May 26th. It was an overwhelming success. The Renaissance was overflowed and about 1,000 were accommodated at Mother Zion Church, with two programs running simultaneously. The enthusiasm in support of the restoration of Paul's passport is truly heart warming. How about a "Denver Committee for the Restoration of Paul Robeson's Passport"?

Now to the trip. As we see it now, we will leave New York on July 15th for Chicago. After July 25th we shall proceed to Seattle, allowing a few days rest before the border concert on August 1st. The first week of August we will remain in Seattle with activities around the passport campaign taking place there, then return to New York to a heavy schedule of recordings and other activities around the passport campaign. You will note that Cleveland, Detroit, San Francisco and Los Angeles are not being visited this time. They, like Denver, were unable to see their way clear to extend the invitation and carry through on the commitments as outlined. However, I do hope that you and our other friends there are seriously considering the possibilities at a later date of a visit to your city. Paul and Alan send their warm personal regards.

Sincerely,

John Gray
Secretary to Paul Robeson

3435 Marion St
Denver 5, Colo
May 11, 1954

Dear John:

I hope you'll forgive me for waiting so long to answer your letter. I've been checking arround to see what I could get, in line with the items listed in your memorandum, as well as in your letter. So far I haven't succeeded in setting up anything very deffinite as yet. I'll keep working on it and keep you informed. Send me a schedule of your where-abouts, so that I can keep in touch with you.

Best regards to Paul & Alvin.

Sincerely,

Anthony

PS. The Album is terrific.

April 21, 1954

Mr. Tony Morton
3435 Marion Street
Denver, Colorado

Dear Tony,

How are you, Marian and the children? Sorry that I took sick in Chicago and did not have the opportunity of actually getting together with you at that time. The people here tell me that you came to New York but had departed the day before I returned. The flu laid me low for a week.

I think that I sent you a copy of a memo giving the perspectives for the 1954 tour. We are interested in the reaction of our friends there to the questions raised and should like to know if a visit to Denver is a possibility on our way back from the West Coast, about the second week in September. Please communicate with us at your earliest convenience, so that we can have some idea of the reaction there.

Paul and Alan send warmest personal regards. Hoping to see you in September.

Sincerely,

John Gray
Secretary to Paul Robeson

June 9, 1954

Mr. Dave Moore
3900 Brush Street, Apt. 1
Detroit 1, Michigan

Dear Dave:

This note is to inform you that after discussion here, and because we have heard nothing definite from Detroit, it has been decided that Paul will not visit Detroit in July on his way to the northwest.

I hope that serious consideration will continue to be given to the possibilities of a visit by him to Detroit at a future date. Paul sends personal regards to you and other friends. Hoping to see you soon,

Sincerely,

John Gray
Secretary to Paul Robeson

JG:eb

April 15, 1954

Mr. Dave Moore
3900 Brush Street, Apt. 1
Detroit 1, Michigan

Hello Dave:

How are you this time? Are you still searching very hard for that progressive young woman whom you find it so difficult in locating?

Now for the serious business. I talked with Coleman briefly this week. He asked that I communicate directly with you regards the possibilities of your friends carrying through the projected plans for a picnic. We should like to know as soon as possible if this can be done. Therefore, I should appreciate your giving immediate consideration to it. I hope that you were in touch with Coleman before he left for the west coast and discussed this with him.

Paul sends his personal regards to you and the other workers there. Hope to see you before long.

Sincerely,

John Gray
Secretary to Paul Robeson

JG:eb

139 West 125 Street
New York 27, N. Y.
March 3, 1954

Mr. Dave Moore
3900 Brush Street, Apt. 1
Detroit 1, Michigan

Hello Dave:

We've been giving consideration to the suggestion that you made to me when I was in Detroit last, concerning an invitation to Paul to speak with others before a public meeting sponsored by your Local.

Everyone with whom I have mentioned this possibility is excited about its prospects. Can you really pursue this and let me know the possibilities. We are awaiting a letter from Rev. Ross. The concert at his church in April is not at all definite.

Consideration is given to an extended stay (one week or so) in Detroit during the last two weeks of June. Would a big July 4th picnic be possible?

Discuss these possibilities and let me know what is possible. July 4 is up for grabs between Detroit and Cleveland, whichever can come through with something substantial.

Please show this note to Coleman.

I expect to return to Detroit later this month. See you then.

Sincerely,

John Gray

June 9, 1954

Mr. Coleman Young
410 East Warren
Detroit, Michigan

Dear Coleman:

This note is to inform you that after discussion here, and because we have heard nothing definite from Detroit, it has been decided that Paul will not visit Detroit in July on his way to the northwest.

I hope that serious consideration will continue to be given to the possibilities of a visit by him to Detroit at a future date. Paul sends personal regards to you and other friends. Hoping to see you soon.

Sincerely,

John Gray
Secretary to Paul Robeson

JG:cb

139 West 125th Street, Rm. 6
New York 27, New York
March 11, 1954

Mr. Coleman Young
410 East Warren
Detroit, Michigan

Dear Coleman:

How is the Freedom Train coming? Regards to Nadine. Today I am writing to Rev. Ross to state that we will be unable to accept the invitation to attend his Anniversery Celebration during April due to heavy schedule and the fact that Paul plans to visit Detroit in June.

I wrote Dave last week. I hope that he showed you the letter. As it looks from here now, there are two periods in the latter part of June that can be allotted — one to Detroit and the other to Cleveland. The breakdown of the dates is something like this: June 19-28 or July 1-7. The decisive factor to be considered as to which city he will visit during either period depends on what can be organized around the July 4th holiday. If Detroit could have a large picnic in which he would participate, I think the latter period would be best for him to be there. If Cleveland could do such a thing and Detroit could not, then Detroit would be offered the June 19-28 date. Have you discussed the prospectives, and what are the opinions about this? Has Cleveland done likewise?

I hope to return to Detroit before the first of April and would like to hear from you immediately as to the best time for such a trip. Please communicate with me at the earliest possible time.

Sincerely,

John Gray
Secretary to Paul Robeson

JG:cb

139 West 125th St. Rm. 6
New York 27, New York
March 11, 1954

Rev. Soloman D. Ross
584 Arden Park
Detroit, Michigan

Dear Reverend Ross:

I hope that this letter will find you and Mrs. Ross well, since I know you must be very busy preparing for the Anniversary Month. Mr. Robeson asked me to express his personal regards to both of you and to wish you a most successful Anniversary Celebration with many years to come of good health and success in your work.

After the telephone conversation, I had expected to receive a letter from you giving details as to the invitation to visit the Celebration. However, I am writing at this time because we find that due to the pressure of work here, Mr. Robeson will be unable to make a trip to Detroit in April. He does, however, hope to visit the Mid-West, including Detroit, during the month of June.

Please remember us in your prayers.

Sincerely,

John Gray
Secretary to Paul Robeson

JG/cb

May 14, 1954

Mr. Carroll Peery
515 Emerson Avenue, North
Minneapolis, Minnesota

Dear Mr. Peery:

If my memory serves me correctly, we worked together in Chicago at the Strick Trailer Company. If you are not the one, then it was your brother and I met you in Chicago at the Quincy Club. Please give my regards to your brother.

Now to your letter of April 25 directed to Mr. Robeson. We are extremely sorry that he will not be able to accept your kind invitation to appear at the Festival on the Iron Range in June due to previous commitments. He does, however, consider this invitation and the possibilities of singing at the Festival of major importance. There might be a possibility of his stopping off in Minnesota on his return from the northwest sometime during the first two weeks of August (this depends upon the decision as to whether he will travel south to California after the Canadian Border Concert). However, we should like to know if such could be arranged on this end and if there would be any possibility of him being presented at that time.

Please keep in touch with us.

Sincerely yours,

John Gray
Secretary to Paul Robeson

BEST AVAILABLE COPY

Minneapolis, Minnesota
April 25, 1954

Dear Mr. Robeson;

You probably do not remember me. I and another young man met you in the dining room of the Evans Hotel in Chicago during the Sam Parks election campaign of 1950.

Also, I was a delegate to the recent Labor Youth League convention of which you were such an important part. We do want you to know that we fully intend to live up to the inspiring praise which you heaped upon us that night.

The main reason why I am writing you now is of great importance to us. Ever since the Red-baiters denied us the benefit of your great voice and personality during your tour of 1952 we have been trying to find ways of making up for it. We think that we have found a terrific way to do so.

Each year the Finnish people of our state (one of our largest nationality groups) hold a great festival on the Iron Range. These annual affairs have never failed to attract more than a thousand people, farmers and steel workers from the Range and Duluth areas.

The organizer of these festivals is a progressive organization, the International Workers Order. This year the festival will be held June 26 and 27. After consulting with some members we became very confident that your presence at this year's festival could make it the biggest and best ever.

When one considers the economic and political changes which are taking place in our country it is apparent that such an affair can have important political effects on our area. This part of Minnesota has one of our country's most progressive and militant histories.

The idea of one of our country's greatest Negroes, one of the world's greatest artists being featured at this festival is really gripping. As a Negro worker

3/

I am really thrilled at the thought of it. It would attract not only the common people of northern Minnesota but people in the twin cities (Negro people included) as well.

So I have been delegated to ask you, Mr. Robeson, for the following information:

1) would you be willing to be featured at the Finnish festival this year?
2) would you plese send me all pertinent information including your fees, expenses, etc.
3) if it ~~ik~~ impossible for you to participate in the festival this year would you consent to do so next year?

You might consider that the site of the festival, Mesabi Park, has terriffic facilities for hunting, fishing, swimming, etc. You would be more than welcome to vacation there before or after the festival.

Although your modesty may allow you to underestimate how important this is to us, I wish that you would let us hear from you or your agent as soon

4/

as possible. You can send an answer to:

Carroll Peery
515 Emerson Avenue North
Minneapolis, Minnesota

Thanking you very much for your time and consideration, Mr. Robeson, here's hoping we see you.

Very sincerely,
Carroll Peery

May 20, 1954

Bishop and Mrs. C. C. Alleyne
5861 Haverford Avenue
Philadelphia, Pa.

Dear Bishop and Mrs. Alleyne:

The Planning Committee for a Cultural Salute to Paul Robeson has asked that I write to invite you, together with some fifty other persons, to be special guests at the Salute on May 26th, and by your presence to pay tribute to Mr. Robeson.

I am enclosing two complimentary tickets. Please present this letter at the door and the usher will show you to the section reserved for special guests.

We do hope to see you on Wednesday.

Sincerely yours,

Maud Green, Secretary
For the Committee

May 20, 1954

Judge and Mrs. Hubert T. Delaney
617 West 145th Street
New York, New York

Dear Judge and Mrs. Delaney:

The Planning Committee for a Cultural Salute to Paul Robeson has asked that I write to invite you to be one of a group of some fifty persons who are being asked to be special guests at the Salute on May 26, and by your presence to pay tribute to Mr. Robeson.

I am enclosing two complimentary tickets. Please present this letter at the door and the usher will show you to the section reserved for special guests.

We do hope you will be with us on Wednesday.

Sincerely yours,

Maude Greene, Secretary
For the Committee

May 20, 1954

Mr. and Mrs. Robert Douglas
150 West 138th Street
New York, New York

Dear Mr. and Mrs. Douglas:

The Planning Committee for a Cultural Salute to Paul Robeson has asked that I write to invite you to be one of a group of some fifty persons who are being asked to be special guests at the Salute on May 26, and by your presence to pay tribute to Mr. Robeson.

I am enclosing two complimentary tickets. Please present this letter at the door and the ushur will show you to the section reserved for special guests.

We do hope to see you on Wednesday.

Sincerely yours,

Maude Green, Secretary
For the Committee

MORNING
Freiheit
JEWISH DAILY
„מארגן־פרייהייט“
35 E. 12th ST., NEW YORK 3, N. Y.
Telephone: ALgonquin 4-9480

January 4, 1954

Mr. I. Gray
c/o Freedom
139 W. 125th St.
New York, N.Y.

Dear Mr. Gray:

As per our conversation over the telephone, I would like to ask you to let me know as quickly as possible, about the possibility of Paul Robeson appearing at a concert in Philedelphia on Saturday night, April 3, 1954. This concert would be in celebration of the 32nd anniversary of the Morning Freiheit. There is also a request from Newark. The tentative date from Newark would be Saturday April 24th 1954.

With best wishes to you for a happy and peaceful new year,

Sincerely yours
Chaim Suller
Chaim Suller

139 West 125 Street, Suite 6
New York 27, New York
April 1, 1954

Mr. Ivor M. Liss, Co-Chairman
Speakers Committee
Box 97, Temple University
Philadelphia 22, Pa.

Dear Mr. Liss:

We received your letter and telegram, but due to the lateness of the invitation and previous planning of his time in Philadelphia, Mr. Robeson is not able to accept at this time.

We hope you will see fit to invite him again in the future, at a time when he will be able to accept. Mr. Robeson sends his appreciation for your kind invitation.

Sincerely,

John Gray
Secretary to Paul Robeson

JG:cb

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

W. P. MARSHALL, PRESIDENT

FX-1201

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=Int'l Letter Telegram

VLT=Int'l Victory Ltr.

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is (02). IME at point of destination

NBH180 PD=MY PHILADELPHIA PENN 30 427PME=

1954 MAR 31 30 PM 5 08

PAUL ROBESON, CARE JOHN GARY=
139 WEST 125 ST RM 6=

=HAVING RECEIVED NO REPLY WE MUST CONCLUDE YOU ARE NOT COMING. TO LATE TO ARRANGE PROPER PUBLICITY. HOPE TO HAVE YOU AT TEMPLE IN THE NEAR FUTURE=

=THOMAS JEFFERSON CLUB=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

STUDENTS FOR DEMOCRATIC ACTION
BOX 97
TEMPLE UNIVERSITY
PHILADELPHIA 22,PA.

N/o

March 25,1954

Mr.John Gray
139 W.125 St.
New York 27,N.Y.

Dear Mr. Gray:

We understand that Mr. Paul Robeson will be in Philadelphia on April 3, 1954, to appear in a concert at Town Hall.

As the Temple University chapter of Students for Democratic Action is interested in hearing all sides of current political issues and is conducting a series of talks on various political theories, we would very much like to have Mr. Robeson speak before our group on the topic----"My Political Philosophy, and How it Develope." This we fell is a sufficiently broad topic that will allow you to treat the topic as you see fit.

If Mr. Robeson will consider this invitation we would like to have him appear some afternoon, (Saturday excluded) during the week of March 29.

In order to complete our plans for that week, we would appreciate as prompt a reply as you can give us. We realise that this is a rather late date to request such a favor, but we sincerely hope that you will be able to arrange for an appearance of Mr. Robeson.

Very Truly yours,,

Ivor M. Liss

IVOR M. LISS
CO-CHIARMAN, SPEAKERS COMMITTEE

Philadelphia, Pa.
March 29, 1957

Mr. John Gray
139 W. 125th St.
New York City.

Dear Mr. Gray:

Thanks so much for remembering us. I am hoping that Paul is planning to stay over. In case anything happens that I may not be able to talk with him before he comes, tell him that I hope he definitely will not have to rush back. I am going to try to reach him by telephone but just ~~m~~ight happen that he may not be in.

8544 Tinicum Ave.,
Phila. 42, Pa.

PHILADELPHIA, PA. 3.
MAR 30
9 - PM
1954

GIVE
✚
RED CROSS
FUND

Mr. John Gray
139 W. 125th St
New York 27,
N. York.

Suite 6.

Again thanking you
Hope Mrs. Gray is well
Sincerely,
Marian R. Forsythe.

March 17, 1954

Mrs. William A. Forsythe
8544 Tinicum Avenue
Philadelphia, Pennsylvania

Dear Mrs. Forsythe:

How are you and the Doctor this time? I mentioned in our telephone conversation that Paul was to appear in concert in Philly on April 3rd. I have asked the Committee there to be in contact with you, thinking that perhaps some of your contacts or friends may wish to attend.

I am enclosing four complementary tickets that I hope you may want to use. If you should desire more, please let me hear from you. Looking forward to seeing you early in April.

With best regards,

John Gray
Secretary to Paul Robeson

JG:eb

MORNING
freiheit
JEWISH DAILY
„מאָרגן־פרייהייט"
317 SOUTH SIXTH STREET
Philadelphia 6, Pa.
WA 2-2558

3-2-54

Dear Mr Gray:

Thanks a lot for the material. It will come in handy.

We have accepted your suggestion as to the sequence in the program, with Paul Robeson at the end.

I found 2 dollar bills in the envelope. Whether done intentionally or not, thanks just the same. I am returning you the 2 dollars.

In case anything comes up of importance to you, I'll communicate.

Hope to see you on April 3

Sincerely yours,

Alex Sokolov

MORNING
Freiheit
JEWISH DAILY
„מארגן־פרייהייט"
35 E. 12th ST., NEW YORK 3, N. Y.
Telephone ALgonquin 4-9480

October 9th, 1953

Mr. J. Gray
c/o Freedom
53 W. 125 St.
New York, N. Y.

Dear Mr. Gray:

The Morning Freiheit is celebrating its 32nd Anniversary at Carnegie Hall, on Saturday night, April 10th, 1954.

We are planning an elaborate program for this occasion and would appreciate it very much if Mr. Paul Robeson could appear at our Celebration.

I am writing to you at this early date, because I know how busy Mr. Robeson is.

I hope that you will be able to notify me that Mr. Robeson accepted this engagement.

May I expect an answer at your earliest convenience?

Thank you

Sincerely yours,
MORNING FREIHEIT
Chaim Suller
Chaim Suller
General Manager

CS:sh

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139 West 125th Street, Rm. 6
New York 27, New York
March 11, 1954

Mr. Alex Sokolov
Morning Freiheit
317 South 6th Street
Philadelphia 6, Pa.

Dear Mr. Sokolov:

Mar 2

Your letter of yesterday was received. Thanks for returning the two bucks. They were enclosed in your letter by mistake.

I want to make a few suggestions for work with Negro press of Philadelphia in advertising your Concert. I think that the two leading newspapers there are the Philadelphia Afro-American and the Philadelphia Tribune.

I have written to Suller regards the Afro. and suggested that he discuss with Mr. La Cour here in New York the advertising plan for both Concerts regards the Afro-American Newspapers. Contact Suller before you contact the Afro. and you may save some money on ads.

As to the Tribune I suggest that you visit Mr. Eustace Gay to discuss an advertisement there. Carry with you a news release (slanted to the Negro Community) on each visit to the Negro press. Mats should also be in hand.

Will tickets be available for sale in the Negro Community? Please send to me about 15 complimentary tickets for the artists' guests.

Hoping you every success in your efforts,

Sincerely,

John Gray
Secretary to Paul Robeson

jg/cb

MORNING
freiheit
JEWISH DAILY
„מאָרגן-פרייהייט"
317 SOUTH SIXTH STREET
Philadelphia 6, Pa.
WA 2-2558

3-15-54

Mr John Gray
139 W. 125th St
N.Y.C

Dear Mr Gray:

Enclosed please find 15 complimentary tickets.

Thanks for your suggestions. I am in touch with Mr Sullen, and otherwise will see that the Negro Community is well aware of the concert.

Sincerely,

Alec Sokolov
Manager

139 West 125 Street
New York 27, N. Y.
March 3, 1954

Mr. Chaim Suller
Morning Freiheit
35 East 12th Street
New York 3, N. Y.

Dear Mr. Suller:

Pursuant to our telephone conversation today I am sending suggestions for use with the Negro press. I propose that you see the person listed below at each paper.

Amsterdam News ($50, maximum ad)
Mr. Reginald Pierponts - top floor

New York Age-Defender ($25, maximum ad)
Mr. Richardson (This paper is not too favorable to us)

This goes together

Afro-American Newspaper - There is also a Philadelphia edition.

Associated Publishers, 31 West 46th Street
(off Fifth Ave.) JUdson 2-1177

Call to make appointment with Mr. LaCour. I should like to accompany you on this trip. We should discuss with Mr. LaCour matters concerning ads in the New York edition (national) andits Philadelphia edition.

Also in Philadelphia, the Philadelphia Tribune - Mr. Eustace Gay.

One should carry news releases to each paper at the time of discussing advertising. Mats should also be provided.

I am enclosing some material for use.

Sincerely,

John Grey

MORNING
Freiheit
JEWISH DAILY
״מאָרגן־פרייהייט״

317 SOUTH SIXTH STREET
Philadelphia 6, Pa.
WA 2-2558

March 13 , 1954

PRESS RELEASE

The Phila. Committee of the "Morning Freiheit ", prog-Jewish daily , has issued the following statement in connection with the Anniversary celebration of the paper, which will be held on Saturday April 3rd , 8:30 P.M. at Town Hall, 150 No. Broad Street. The statement follows:

PAUL ROBESON SINGS AT TOWN HALL ON APRIL 3rd

Big , exciting news for Philadelphia. Mr Paul Robeson, world famous artist, will appear in a musical concert on Saturday April 3rd, 8:30 P.M. at Town Hall , 150 No. Broad street, at the 32nd Anniversary celebration of the "Morning Freiheit" , a progressive Jewish daily.

He will be accompanied on the piano by the noted pianist,

Mr. Alan Booth, who will also appear in solo numbers. On the program with Paul Robeson will be Morris U. Schappes , noted historian and editor of "Jewish Life" magazine; Paul Novick, editor of the Morning Freiheit; and a fine supporting cultural program.

The 32nd Anniversary celebration of the Progressive Jewish paper will strenghten the growing unity for the defeat of McCarthyism. The historic role of the Morning Freiheit lies in the fact that for over 3 decades it fought steadfastly agaist fascism, naziism, and anti-semitism; for the democratic liberties, peace and security of all the American people. It has written a glorious chapter in the fight for Jobs,Unemloyment Insurance, and the organization of the unorganized. Above else, it has championed the cause of Jewish, Negro, and Labor unity.

Tickets can be secured from the Phila. office, 317 So. 6th. street. Admission is $2.60 for reserved section; general admission- $1.30

MORNING
Freiheit
JEWISH DAILY
„מאָרגן־פרייהייט"
317 SOUTH SIXTH STREET
Philadelphia 6, Pa.
WA 2-2558

March 12, 1954

Dear Sir:

Enclosed please find the press release regarding the appearance of Mr. Paul Robeson at Town Hall on Saturday April 3rd.

It is without question a great musical event in the city, and we expect that his admirers and friends will joyfully participate in it.

While the occasion for the concert is the 32nd Anniversary celebration of the Jewish Progressive daily, the Morning Freiheit, the concert will serve the cause of brotherhood and Negro- Jewish Unity.

Likewise, the concert takes place during the week of Paul Robeson's birthday. We feel that it gives us the opportunity to express our joyous appreciation to this great American and leader of his people.

We would appreciate to hear from you as to the possible support we may expect from you.

Please feel free to call me for additional infortion, tickets, etc.

Sincerely yours,

A. Sokolov
Manager

MORNING
Freiheit
JEWISH DAILY
„מאָרגן-פרייהייט"
317 SOUTH SIXTH STREET
Philadelphia 6, Pa.
WA 2-2558

3-20-54

Mr John Gray
N.Y.C

Dear Mr Gray;

I got in touch with Mr Roberts, and he immediately offered his place for Mr Robeson to stay. There seemed to be no question in his mind, but that you have stay in his place.

Please get in touch with him as to exact time of arrival, and he'll be at the station to pick you up.

Sincerely

Abe Roskalen
Manager

March 25, 1954

Mr. Lenerte Roberts
101 North 52nd Street
Philadelphia, Pa.

Dear Mr. Roberts:

I am enclosing two complementary tickets for Paul's concert in Philadelphia on April 3rd. Hope that you and Mrs. Roberts will be able to attend.

Recently when I was in touch with the committee there making arrangements for Paul's stay in Philadelphia, I suggested that they contact you to get your advice and suggestions. We plan to arrive about 5 P.M. on Saturday. As is his usual custom he would like to have it very quiet before the concert. However, after the concert is over he will be available for whatever is planned -- meeting old friends, or anything the people there wish to arrange. He plans to visit in Philadelphia at the home of his sister, starting Saturday night through Monday. On Sunday morning we are suggesting that he attend 11 o'clock Service at the Tenth Street Baptist Church, Rev. Nemmo, Pastor, in Camden.

Have you any suggestions on this? I would appreciate hearing from you.

Sincerely,

John Gray
Secretary to Paul Robeson

JG:cb
encl.

MORNING
Freiheit
JEWISH DAILY
„מאָרגן-פרייהייט“
35 E. 12th ST., NEW YORK 3, N. Y.
Telephone: ALgonquin 4-9480

April 13, 1954

Mr. Paul Robeson
c/o Freedom
139 W. 125th St.
New York, N.Y.

Dear Mr. Robeson,

I wish to express to you the gratitude of the Morning Freiheit editorial board and the management for your appearances at the celebrations in Philadelphia and in New York. With your appearance last Saturday night at Carnegie Hall you made the celebration an unforgettable event.

With best wishes to you for many more years of singing for peace.

Chaim Suller
Chaim Suller, manager

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MORNING
Freiheit
JEWISH DAILY
„מארגן־פרייהייט“
35 E. 12th ST., NEW YORK 3, N. Y.
Telephone: ALgonquin 4-9480

April 13, 1954

Mr. John Gray
c/o Freedom
139 W. 125th St.
New York, NY

Dear Mr. Gray,

Enclosed you will find a check for the amount of $600.00. We are most thankful to you for making it possible for us to have Paul Robeson in Philadelphia and in New York.

With best wishes to you I remain,

Sincerely yours,
Chaim Suller
Chaim Suller, manager

May 14, 1954

Bishop C. C. Alleyne
5861 Haverford Avenue
Philadelphia, Pa.

Dear Bishop Alleyne:

Mr. Robeson has asked that I communicate with you regards the May 21st Concert. We should like to know the exact details regards time and place. We should also like to know your plans as to the nature of the concert.

Are you planning to use any local talent, choirs, etc., or will the concert consist of the two artists, Mr.Robeson and Mr. Booth, only? The usual way is to have the concert open with Mr. Booth doing a group of piano selections, followed by Mr. Robeson, and the same order is generally followed for the second half of the program. I am enclosing a recent program so that you may get some idea of how the program is usually set up.

You, no doubt, have received correspondence from us announcing the coming May 26 Salute to Paul Robeson which will initiate the launching of a campaign to restore his passport. We should be most happy to have you and Mrs. Alleyne, if possible, attend the Salute. We should appreciate an answer if this will be possible.

We look forward to an early reply, and ask that you remember us in your prayers.

Sincerely yours,

John Gray
Secretary to Paul Robeson

DISTRICT SLOGAN: "SO LITTLE DONE, SO MUCH TO DO"

CONFERENCES
PHILADELPHIA AND BALTIMORE
NEW JERSEY
TENNESSEE
SOUTH AMERICA
VIRGIN ISLANDS

The Third Episcopal District
of the
African Methodist Episcopal Zion Church
BISHOP CAMERON CHESTERFIELD ALLEYNE, SUPERINTENDENT
5861 HAVERFORD AVENUE
PHILADELPHIA 31, PENNSYLVANIA

CHAIRMAN
BOARD OF FOREIGN MISSIONS
BOARD OF RITUAL AND WORSHIP

TRUSTEE
LIVINGSTONE COLLEGE
PAYNE THEOLOGICAL SEMINARY

August 30, 1953

Mr. Paul Robeson, Jr.
53 W. 125th Street
Suite 3, New York, N.Y.

Dear Mr. Robeson:

This Album of recorded hymns and spirituals, sung by Paul Robeson, Sr., cannot but prove to be an immortal contribution to the musical world, by a great artist. For 30 years this peerless voice has thrilled large audiences, and given comfort to individual listeners.

It is, in my humble opinion, very appropriate that Robeson's sympathetic soul should be thus poured out on the Altar of consecration to the task of making the Spirituals more understood, and the more used by the sons and daughters of the Negro slaves, who sang "the Lord's song in a strange land."

Yes, while travelling a hard and circuitous road we have found solace and courage in the realization that "all God's children got wings." And we have used those wings in pursuit of higher altitude in the horizon of both attainment and achievement.

My hope is that this presentation will kindle anew the flame of inspiration and aspiration in souls inclined to be downhearted. May the "warming glow" of the singer and his song give "back to them the music and the dream."

Sincerely,

C C Alleyne

8036 SE 28th Ave
Portland 2, Oregon
April 27, 1954

Mr. John Gray
139 W. 125th Street
New York, N.Y.

Dear John:

I am writing hurriedly since I gather that you are anxious to know if Mr. Watson is a community leader or a millionaire who wants to "angel" a concert. He is neither, but is a well-intentioned progressive from Seattle who would like to see a concert in Portland where he now resides. Have been able to find out - second hand (Mr. Watson has no phone and lives in the outlying area) that he got your letter, scurried around to see if he could get sponsorship; met the same problems we encountered last year and is very unhappy about it. He simply had not realized what it takes to swing a concert.

We are planning more direct contact as soon as possible and will let you know further what develops. As of now I would say that the problems of proper sponsorship, guaranteed financing and other minimum conditions set in your earlier correspondence re this tour, still are a long way from solution for Portland.

Best regards to you & the family. We'll keep trying ~~but~~ but you know the situation here. It has not improved.

Cordially,
Virginia Mallin.

April 15, 1954

Dr. Charles Grossman
5605 North East Cleveland
Portland, Oregon

Dear Charles,

We have received a communication from Mr. Rex Watson (2111 S. E. 139 Street, Portland), who has expressed and interest in working toward organizing a concert for Paul while we are in the Northwest in August. He was referred to us by Jerry Markey in Seattle.

We should be deeply appreciative were you to contact Mr. Watson and to ascertain what the situation is and to inform us if it is realistic to proceed with negotiations toward the end of having a concert there in August.

About April 1st I mailed to you an outline of prospectives for the 1954 tour. Hope that you have given them consideration and will let us hear from you at your earliest convenience.

I am enclosing a copy of my first letter to Mr. Watson.

Regards to your wife and I hope to be seeing you both when we are again in the Northwest.

Sincerely,

John Gray
Secretary to Paul Robeson

JG:cb
Encl.

April 15, 1954

Dr. Barney Malbin
8036 E. South 28th Street
Portland, Oregon

Dear Barney,

We have received a communication from Mr. Rex Watson (2111 S. E. 139 Street, Portland), who has expressed an interest in working toward organizing a concert for Paul while we are in the Northwest in August. He was referred to us by Jerry Markey in Seattle.

We should deeply appreciate it if you were to contact Mr. Watson and to ascertain what the situation is and to inform us if it is realistic to proceed with negotiations toward the end of having a concert there in August.

About April 1st I mailed to you an outline of prospectives for the 1954 tour. Hope that you have given them consideration and will let us hear from you at your earliest convenience.

I am enclosing a copy of my first letter to Mr. Watson.

Regards to Ginny and the children. Tell them I hope to see the family when we are again in the Northwest.

Sincerely,

John Gray
Secretary to Paul Robeson

JG:cb
Encl.

April 15, 1954

Mr. Rex Watson
2111 S. E. 139 Street
Portland 16, Oregon

Dear Mr. Watson:

Your letter of April 9th was received, also correspondence from Jerry Markey in Seattle stating that there was interest in Portland in having Mr. Paul Robeson appear there in concert early in August, while he will be visiting in the northwest.

I have communicated with Dr. Barney Malbin, but have received no reply. Perhaps the two of you might get your heads together to discuss possibilities for a concert there.

If you think that some plan may be worked out whereby a successful concert could be held, we should like to have your ideas on same. Some questions that we suggest you address your attention to are:

1. Under whose sponsorship could the concert be held?
2. What places would be available (church, hall, auditorium, open-air arena, etc.) to hold it?
3. How large a group do you envision could be attracted to attend?

When we have some idea of the nature of the affair, then we can discuss more concretely financial arrangements -- perhaps on a straight-fee basis or on a percentage basis.

We shall be pleased to hear from you at your earliest convenience.

Sincerely,

John Gray
Secretary to Paul Robeson

JG:cb

2111 S. E. 139 St.
Portland 16, Oregon
April 9, 1954

Mr. John Gray
Secretary to Paul Robeson
Suite 6
139 W. 125 St.
New York 27, N. Y.

Dear Mr. Gray:

Seattle has informed me that there is a possibility that you may have written me regarding a Robeson concert in Portland and have received the letter back for wrong address.

My address is: Rex Watson
2111 S. E. 139 St.
Portland 16, Oregon

Very truly yours,

Rex Watson
REX WATSON

RW/ew
labor donated

April 15, 1954

Mr. Matt Crawford
1399 Delaware
Berkely, California

Dear Matt,

A coulple of weeks ago I dropped you a note and outline prospective of the coming tour, which I hope that you have given consideration to,and will communicate with us on some of the thinking there regards its content. Not having had any reply, we are at lost to know whether there is agreement, partial agreement or complete disagreement with the approach. Even though we are not pressed for time, we cannot allow it to flit away and thereby create a crisis. The decision of whether we shall have a tour depends upon the reactions from the various communities that we plan to visit. Please let us hear from you soon.

Give my regards to your wife and daughter. Paul and Alan send their personal regards also.

Sincerely yours,

John Gray
Secretary to Paul Robeson

JG:cb

139 West 125th Street, Rm.6
New York 27, New York
March , 1954

Mr. Matt Crawford
1399 Delaware
Berkely, California

Dear Matt,

How are you and your family? Hope that you're doing O.K. I had a very good report from Lou on activities there on his visit since I last saw you.

Well here we go again. We have been discussing here the possibility of a return trip to California during the month of September. It is being projected that the Third Border Concert will take place either the fourth or fifth Sunday in August, and following that appearance, that we remain on the West Coast, including the North West for the last part of August and the entire month of September, dividing the time between Seattle, Portland (if possible), San Francisco, Oakland and Los Angeles. It is proposed that the greatest care and attention be given to this trip so as not to repeat the same shortcomings that we made on the last visits.

At this time, the exact dates for the various cities have not yet been determined, but we invision at least one week in each community. I am enclosing a copy of a memorandum which will give you some of the ideas that we are discussing here that we wish to have considered there.

Please give my best regards to all of the splendid people there whom I know, and tell them that all of us look forward with great anticipation to seeing them again. Paul and Alan send their personal regards.

Sincerely,

John Grey
Secretary to Paul Robeson

JG:eb

139 West 125th Street
New York 27, New York
April 1, 1954

Rev. Leroy J. Montgomery
First A. M. E. Zion Church
6½ Pratt Street
Providence, Rhode Island

Dear Reverend Montgomery:

Both of your letters were received and we are sorry, after much consideration, that it will be impossible for Mr. Robeson to accept your kind invitation at this time due to such a heavy schedule, which has been previously arranged.

We hope you will see fit to invite him again in the future, at a time when he will be able to accept. Mr. Robeson again extends gratitude for your kind interest and looks forward to seeing you soon.

Sincerely,

John Gray
Secretary to Paul Robeson

JG:cb

Consider further

6½ Pratt Street
Providence, R. I.
March 26, 1954

Mr. John Gray
139 West 125th Street
New York, N. Y.

Dear Mr. Gray:

Your letter has just been received and noted carefully. I regret, that your answer was indefinite.

You see, Mr. Gray, the month of May is not too far distant, and since my church seats between four hundred fifty and five hundred people, a definite statement from you would enable me to proceed with the necessary plans for publicity, without an undue waste of time.

Therefore, if at all possible, kindly inform me by return mail on these two points,-

(1) Whether or not Mr. Robeson will come on (May 16) or (May 2)
(2) If so, the definite fee to be paid.

Respectfully,

Leroy J. Montgomery

Rev. Leroy J. Montgomery

LJM;db

139 West 125th Street
New York 27, New York
March 25, 1954

Reverend Leroy J. Montgomery
First A. M. E. Zion Church
6½ Pratt Street
Providence, Rhode Island

Dear Reverend Montgomery:

Your letter of March 17th was received and is being given consideration. Your invitation is deeply appreciated and we will be in touch with you at the earliest possible date.

Sincerely,

John Gray
Secretary to Paul Robeson

JG:gb

6½ Pratt Street
Providence, R. I.
March 17, 1954

Mr. Paul Robeson
c/o Freedom Associates
53 West 125th Street
New York, N. Y.

Dear Mr. Robeson:

This comes as an invitation from the First A. M. E. Zion Church, of which I am the Pastor, for you to appear in a song and dramatic recital at the church during the month of May. Two dates are available, Sunday May 16, which is our first choice, and Sunday May 2, which is our second choice. We trust you can agree, on one of these two.

If you find it practical to accept this invitation, kindly reply immediately, and also include in your reply, a statement of the financial terms, on which you will serve.

Awaiting your reply, and trusting it will be favorable, I am

Very Brotherly,

Leroy J. Montgomery

LJM;db

Rev. Leroy J. Montgomery

Seattle Post-Intelligencer
Fri., Aug. 6, 1954 WS★ 7

SING SESSION — Famous singer Paul Robeson will be heard in concert at 8:30 p. m. this Friday at the Senator Auditorium, 7th Ave. and Union St.

Accompanied by Alan Booth, Robeson will sing Bach's "A Mighty Fortress," several Negro spirituals, "Orphan," "The Flea," "Prayer," "Evening Song" and excerpts from "Boris Godounov" by Moussorgsky and, naturally, "Ol' Man River." Both will

BEST AVAILABLE COPY

413-20th N.
Seattle, 2, Wash.

Dear John,

We were happy to hear from you folks. I will settle right down and get a note to you. I'm the world champion procrastinator - when it comes to letter writing. Have intended to mail this card back to you ever since you left. We found it under the door that Sat. nite when we came home from seeing you folks off on the plane.

Also wanted to send you this clipping from the Sun P.I. for Aug. 16th, a week after you were gone. Understand that it was headlined on

2/ front page of that Sunday Times, but did not see it, - interesting that they waited over a week before printing it - and there never was anything about the concert,

The committee has gotten together twice - final deficit was $127 - ~~and~~ plan to make that up soon, - having a Labor Day affair at Anita & Jerry's place. Where or how we go from here ~~is~~ in discussion stage but thinking is to concentrate on building Freedom circulation as a weapon & get acquainted door opener to discuss

+ build the Passport fight.

Everyone is busy in election work - Primaries are Sept 14th; - We have a good chance of getting Negro candidates for State Representative, nominated in two districts, + nomination will make election quite probable, - with work.

Our best regards to Paul and Alan and your families. We look forward to seeing all of you next year!

We will keep you posted on our activity, - and you send us any help + suggestions you can toward carrying on,

Sincerely

Viv & Earl
George

Robeson Talk Failure Reason Still Not Clear

Paul Robeson, controversial Negro baritone, failed in an attempt to speak before a meeting of the Longshoremen's Union here recently, but the reason for his failure was not clear Saturday night.

One source said the pro-Russian singer's appearance was thwarted when members stayed away from a scheduled meeting, thus preventing a quorum of 200 to vote on whether he should be heard.

Art Olsen, secretary of Local 19, International Longshoremen and Warehousemen's Union, said the lack of a quorum wasn't unusual. Olsen said 144 men attended and that fewer than 50 stayed outside.

Robeson was in the area to sing at a concert at the Peace Arch near Blaine. He is an honorary member of the union.

Balance due B. C. District Union 1952 -----------	$1,165.09
Balance to clear on Records --$3,522.08	
1953 Concert---Advt. Sun ---------------------------	200.00
Province-----------------------	200.00
C.K.N.W. (Flashes)------------------	24.00
Collection Containers---------------	20.00
Union Printers---------------------	
Posters, Armbands etc.-------------- 35.30 --9.15--tax 4.00	48.45
Jack Boyd --Posting-----------------	40.00
Fraser Wilson Sho' Cards-------------	- 10.00
	$1,707.54
Balance to clear on records----------------------	3.522.08
	$ 5.229.62

1707
1165
542
300
842
500
342
1165
1507

Seattle, Wash.,
August 18, 1953.

E.L.Walker, Sec'y-Treas.,
B.C.Dist., IUMM&SW,
111 Dunsmuir,
Vancouver, B.C.

Dear Brother Walker:-

This is an itemized accounting of our expenses in connection with the recent Robeson concert.

EXPENSES

$102.75	20,000 leaflets
15.00	Posters
11.80	Paint
46.30	owed to sign painter for materials; (additional 100 posters, paint, new stencil for photo of Robeson & materials used for silk screen photo.
26.25	To Bill Posters union for putting up posters.
18.00	Expenses of chatered bus, ordered but not used.
10.00	Ad in newspaper Pacific Leader.
47.00	Ads in Daily People's World, Northwest Edition.
23.00	Estimated cost of truck and piano.
20.65	Misc expenses of members of committee for gas, telephone calls, postage, etc.
$320.75	Total expenses

$105.00	Part pmt Aug. 16th by E.L.Walker
21.00	Pd to sign painter at the concert from proceeds of photo sale.
23.00	////////////////// Contributions made prior to concert.
$149.00	TOTAL ALREADY RECEIVED.

$320.75	Total expenses
-149.00	
$171.75	BALANCE DUE.

This should cover everything. Hoping this is satisfactory.

Sincerely,

Anita Markey.

~~This is~~ A check for this amount was received a few days later from B.C. The piano charge came to $26.60

Ed.

July 8, 1954

Mr. Jerry Markey
11515 10th Ave., South
Seatle 88, Washington

Dear Jerry:

I have not heard from you since your letter of May 10 or in answer to my reply of June 9.

Naturally we are anxious to know how plans are developing in Seattle--what you are doing, what dates you have arranged, etc. If for any reason nothing is happening, we won't stay so long in Seattle. So we should like to know right away.

Under separate cover I am sending you all the materials we issued for the Salute to Paul Robeson along with copies of the greetings received from all parts of the world.

With all best wishes,

Sincerely,

John Gray
Secretary to Paul Robeson

June 9, 1954

Mr. Jerry Markey
11515 10th Avenue, South
Seattle 88, Washington

Dear Jerry and Anita,

Your letter dated May 10th was received. I share with you your joy and happiness in announcing the arrival of little Roby. Paul I know considers it a real honor to have the son of such a splendid couple named after him. Here's hoping that he will have many full years of life and service and when he comes to the end of his journey he can say as another great man once said: "Man's dearest possession is life. And since it is given to him to live but once, he must so live as to feel no torturing regrets for years without purpose; so live as not to be seared with the shame of a cowardly and trivial past; so live that, dying, he can say: All my life and all my strength were given to the finest cause in the world -- the liberation of mankind."

I realize that your letter should have been answered earlier, but due to the many activities and busy schedule around the Salute to Paul here I found it impossible to keep abreast with my correspondence. The Salute was a tremendous success as you no doubt know from the papers, and now we are really ready for a campaign that can in fact force the return of Paul's passport so that he can again sing around the world.

Now to the concert. I should like to suggest that the activities to take place in Seattle around Paul's appearance there be sponsored by a "Seattle Committee to Restore Paul Robeson's Passport." By this time it may be too late for this to be done, since your activities may be well underway. If so, just ignore this suggestion. Please keep in touch with me and send copies of all materials that are issued.

In discussions held here recently we have decided that following the Border Concert on August 1st Paul will remain for the period originally designated in Seattle and then return home to a heavy schedule of recordings and activities around the passport issue.

I suggest that you address a letter to "Freedom" directly, making your request for the blanks, sample copies and other materials you need. I will discuss it, but direct communication will also help. Paul and Alan sends warm personal regards. Please remember us to Carol and Charles, the Horders, the Georges, and others.

Sincerely,

John Gray
Secretary to Paul Robeson

11515 - 10th Ave So
Seattle 88 Wash
May 10, 1954

Mr. John Gray + Mr. Paul Robeson
139 W. 125th St.
New York, New York.

Dear John + Paul,

I know that by protocal, Mr. Robesons name should be first, but then also, I know that you read the mail first John so — I hope I haven't committed any unforgiveable sin.

Before I get into discussion of the concert, I must tell you the real reason for this letter. We are most happy to announce a new progressive organizer in Seattle; Roby Pennock Markey. Anita and I had a son, of course Anita had the boy but I am so

BEST AVAILA

proud of being a father. He was born April 30 and weighed 6 lb.6 oz. Anita came home the following Monday in better health than ever. Both Charles and Carol are thrilled at having a little brother and we only hope he lives up to his namesakes.

Roby was Anita's idea in that Mr. Robeson told her that was his nick name in college. I hope he is as pleased as we are in naming him after a man we love and admire for his constant fight for peace and brotherhood.

Any description I give you of my son, will automatically be considered parential prejudice, but he is absolutely adoreable. He cries very little and he has great big eyes that he looks over all new persons that pick him up.

LABLE COPY

Bill Pennock was my best man at our wedding and so I only hope that Roby Pennock will not only bear a name but will carry on in the same pattern of fellowship for all mankind.

So much for Roby right now — though I could write for hours on him and my darling wife. John, I have seen Johnny D. once shortly, but he didnt mention anything about the concert. As yet, we still have a very small, narrow committee. We are now planning a smorgasbord to raise money for our publicity. We are trying to get a very broad sponsorship. We hope that a minimum of progressives will be on the committee — and instead that we get a large community sponsorship. This at least is the prospective that we have. I was asked to continue as correspondent until a few full time volenteers start work on the concert. Unfortunately, the results I was antecipating are not materializing as readily as I had hoped. However, I have been assured that the many details I have discussed with others as well as informed you of, will be carried out. I am pressing for immediate action and all our plans including your outline have been discussed by many of our friends. they have assured me that work will start this week.

As for your question about Rex in Port., he is personally acquainted here. He is a member of M.C.S. and his entire family have been in the trade union struggle for many decades. His father is one of the eight original founders of Inter. Woodworkers.- He is now in Portland and has resided there about a year, formerly being active in Washington in Marine Cooks and other allied struggles. I am sure that he is dependable and also know that he will work with many others. I presume that you have heard from him by now, though I gave you his address incorrectly. So like myself you probably got your first letter back. His correct address is

2111 SE 139th Port. Oregon.

Please forgive the way I smear with this ball point - but it is all I have available tonight. I will let you know as soon as any new developments take place. I assure you that I will insist on our people getting on the ball and we will not wait for last minute miracles. Anita's main criticism of all Progressives work is "too little and too late." We aren't going to let this be said of our activity this year. Thanks for your nice letter John and thanks to Mr & Mrs Robeson for the beautiful card they sent us on Negro History Week. We have it on our living room wall aside of Mr Robesons picture which he autographed last year for Carol.

John ask the people in the Freedom office to either contact me or N L C in advance so that this year we will have sub blanks and sample copies far in advance to the concert. I have suggested - realisticly - 200 subs before the concert. I actually believe we could get about 500 but my friends tell me that I am over optomistic so we say 200. That as I say is before the concert.

Carol, Charles and Anita all send love to Paul Robeson and we send our best to both of you. Your friends in peace and a new and greater life for all humanity and our children.

Fraternally

Anita, Jerry, Carol, Charles, Roby

April 21, 1954

Mr. Jerry Markey
11515 10th Avenue, South
Seattle 88, Washington

Dear Jerry and Anita,

I was indeed pleased to receive your letter of March 30th, and we have considered and given thought to the questions that you posed in it regards the border concert. Our considered judgement is that Seattle should plan its own concert in Seattle and that the border concert must be the sole responsibility of the Union. Therefore the Union should handle all aspects of the border concert, of course with the agreement of us here in New York.

We are pleased to know that the committee is giving consideration to how it can best function. As the schedule looks now, we plan to be in the northwest, available for activities in Seattle from August 3rd through the 7th, and if Portland comes through with something there, it would take place on the 8th or 9th.

In regards to the border concert, we will want our friends in Seattle to assume responsibility for the safe transportation of Mr. Robeson to and from the concert.

I have communicated with Rex Watson in Portland last week but have had no reply as of this date. I would appreciate it if you would send some facts on who he is and what he represents.

Please give my best regards to our friends there, especially Hazel and Barney, Terry and his wife, Paul and his wife, and others.

Recently I saw John here and I had some discussion with him which he will convey to you when he returns home next week. Please continue to keep in touch with us, as we are most interested in developments there. I hope that your committee will concur in our proposal and will proceed with the work. Best of everything.

Sincerely yours,

John Gray
Secretary to Paul Robeson

JG:cb

11515 10th Ave So
Seattle 88, Wash.

March 30, 1954

Mr. John Gray
Secretary to Paul Robeson
Suite 6
139 W 125th St.
New York 27, N.Y.

Dear John,

Received your letter and today the memo on the tour. Since writting to you we have had a small meeting and discussed some of the aspects of the concert. The people here believe that many questions should be answered before any committments are made.

There is an outstanding bill from the first concert for publicity of about $ 350. This bill is continuiously being presented to Terry P. for payment and he is in no position to arrange for payment.

Secondly, Harvey Murphy has indicated that the American side should guarantee their own publicity: that we should not count on Mine Mill to make any guarantee. Last year our bill of 171 was paid over his objection. In addition to the $ 171 we raised about $ 200 for publicity. However, he feels that the Mine Mill deficit should be taken care of, but that no provision should be made for our deficit, should we incur one.

Thirdly, we are strongly opposed to their idea of selling tags. This would be done before the concert started, before the people heard Mr. Robeson, and Murphy thinks that everybody would donate because the people without tags would be conspicious. We feel that the authorities on both sides would consider this an admission more than a donation - thus giving them grounds for refusing us the facilities of the park, maybe this year and in years to come. In addition to this objection, this would not get the maximum donation from the people, that could later be obtained after Mr. Robeson sang. Also we feel that this is a wrong approach in fund raising. This idea of the tags is Harveys, and it is an excuse for a poor fund raising in previous concerts, but because he is not the man for this job, is no reason to discard the technique. I visited them and know that this tag idea is their solution - that is, they don't want a fund raising at all. I know that you suggested one in addition, but here again, consider that once asking people for a donation at the entrance and again during the concert, what our possibilities would be?

Fourth, we want a fund raiser that can do a job. Our committee wanted to ask you to do the job, but if Mr. Robeson would do it, we feel that people would really kick in with their last dollar.

We realize that Mine Mill is making the original guarantee and therefore have the running of the concert, therefore we are asking if an arrangement could be worked out whereby there would be joint sponsership for the concert. If we are to go out, get posters all over, and arrange transportation, get a piano, a truck, etc., and not have a voice in any of the arrangements, it will be hard to get any cooperation from the people that worked on the previous concerts. If joint sponsorship could be had, we would then work with Mine Mill on whatever amount is needed for the original guarantee, and then, with them, would be reimbursed for expenses. On this basis, the people who worked on the first concert, along with many others, feel that we could obtain loans and immediately start on the program that I outlined to you in the first letter.

Otherwise, our committee feels, that with the people we have to work, the resources, time and energy that must be forthcoming, we would be much better off concentrating on a concert here inm Seattle.

John, naturally we intend to work like the devil, but if we spend several hundred dollars, most of which xxx would be loans, get out several hundred posters, etc. wouldn't it be better for us to work on a concert here in Seattle, where we can get a couple thousand people, rather than the few hundred we can transport 150 miles to Blaine. Then we could be guaranteed a sizable amount to continue the work of Mr. Robeson, but this border rally where we have no voice, can recieve no guarantee, etc. puts us in the embarassing position of trying to raise money before the concert, hopefully from donations for a concert 150 miles away. We can get loans, but we are very dubious about donations.

I wish to emphasise, as in my last letter, this is not my idea, but a collective decision, in that to get people to work immediately, we must either have a joint sponsorship or a Seattle concert.

We are eagerly awaiting your reply to this part of the letter, however we are meeting and establishing a Robeson Concert Committee, with ideas on raising money. We plan to discuss dinners, smorgasbords, and subscriptions to the committee to finance our publicity. We are not, just letting everything go by the board, and also, I believe that most of this will have to be worked out by us with Mine Mill. However we do want your suggestions.

Also, I am writting Rex Watson tonight, instructing him to immediately get in touch with you.

Rex Watson
211 S.E. 139th
Portland, Oregon.

He has already discussed with many people in Portland the possibility of a concert and they are all for it. They want to know what minimum guarantee they would have to make. But I guess that it is better to have you work out their problems with them.

Also, Hazel sends her regards, and is disappointed that you won't be here earlier. She said that your bed is waiting anytime. Also, she wants to know what the deal is on the passport fight. You told her sometime ago that she would be hearing from you and would receive material on it.

Well John, guess thats it for now, and I received your memo today, which I think is very good, However, since our committee has not discussed it, can't say if they will approve it entoto. But personally, I will guarantee a better concert than last year. Best to you and Paul Robeson from all your friends in Seattle,

Fraternally,

Jerry Markey

Jerry Markey

March 25, 1954

Mr. Jerry Markey
11515 10th Avenue S
Seattle 88, Washington

Dear Jerry and Anita,

I received your welcome letter. Glad to hear from both of you and our friends in the Northwest. Congratulations to you on the expected arrival of a new heir.

Your letter raised many pertinent questions and we agree with the general perspectives for this side of the border concert. We propose that consideration be given for about a week's stay in the Northwest following the border concert, the time to be devided between Seattle and possibly Portland. I shall send to you a copy of a memorandum that is being prepared and raises questions as to our suggestions for the use of this time.

After consideration of the proposals made by the Union as to the date, it has been agreed here that August 1st is the acceptable time, and we have so notified our Canadian friends.

Will you have the interested persons in Portland communicate directly with me here regards our stay in that city, which I hope can be arranged.

I have asked the people in Freedom here to communicate with you directly regards the sub drive and materials to be used in it. Thanks for everything. I am looking forward to seeing you near August 1st, because I doubt seriously that I will make an advance trip there. Preparations, as things look from here now, will have to be done by mail and maybe telephone.

Paul sends his warmest personal regards to all of you. Kiss the little ones for us both. Hoping to hear from you soon.

Sincerely,

John Gray
Secretary to Paul Robeson

encl.

11515 10th Ave S.
Seattle 88, Wash.

March 19,1954

Dear John,

Last Monday I went to Vancouver to attempt to start work on the concert. Les Walker and Ken Smith were wery anxious to get started but Harvey was pessimistic. He thought that no plans could be made until we had a definite date and no arrangements or plans on the concert could be arranged until you got here.

Never the less we hmve organized a committee and plan to call several people together early next week. We plan to involve many persons and are already calling them. Anita, Hazel and myself thought that our plan of action or activities should be:

1. Finance, immediately have an affair and also contact people for money for financing our publicity.
2. Transportation, organize now to sell bus tickets and try to have at least 20 chartered buses and to arrange transportation for ADC mothers and some pensioners in cars.
3. Publicity, a) run adds in the Pacific Leader and the West Coast edition of the Courier; b) Posters all over town, silk screens made by ourselves to hold down the expense; c) leaflets distributed all over town but a special concentration in the Negro community.
4. Caravan, of cars and a sound truck playing Robeson's records and announcing the concert.
5. Freedom, an organized drive to get subs at the border and to have at least 50 subs before we leave seattle. On this I think that we may be able to have many more than that. The NLC will spearhead this campaign.
6. Guard, unlike last year, we will definitely have our guard organized at least two weeks before the concert. On this we plan to have definite people committeed and have certain cars definitely committeed for this.
7. Arrangements ,to work out the technical problems at the concert such as a grand [illegible] piano, etc.

John, we plan this year to definitely arrange a lunchon or reception in the Negro Community, absolutely exclusive of progressives. This of course depends upon how long Mr. Robeson can stay, but we know that we fell down on this and will correct this. We know that the Negro business men would turn out if this is completely arranged by non-progressives.

Also, if O.K. we would like to have a cocktail party for the people who work on the committee. Instead of inviting everyone, we would make it known that only people who meet certain quotas on finance, bus tickets or Freedom subs would have invitations. This might reward the workers and also prod other people to action. What is your opinion on this?

I also suggested that possibly we could reward the people who meet certain quotas with a picture of Paul Robeson. Such as anyone raising 20 dollars for publicity, selling 20 bus tickets or 20 subs, or a combination of these. Hazel and Anita don't think this would do any good. The 20 is merely suggestive, not a definite figure. Have you had any experience with this type of award before and if so what was the result?

John, I am writting at the request of Anita and Hazel. I am not the chairman as we have not as yet involved enough people to elect anyone and I am of the opinion that the chairman should be a Negro person.

Anita will work hard on the committee, but does not want to be secretary as she will not be able physically. We are expecting about April 27, and am I proud.

Also, Anita says she never wrote you, but to let you know that the past bill (except for a small amount that we will take care of) was paid a few days after the concert by Mine Mill. So don't worry about that. Also we would like to hear about the passport fight and know what if anything that we can do.

Hope that the concert can be arranged as suggested by the Union as there will be thousands of people from all over the Empire. Of course that is only our opinion and I realize it all depends upon the other engagements.

I have also been asked to inquire about the possibility of a concert in Portland and approximately how mush it would cost.That is what guarantee would have to be made. We realize too, that your schedule is probably very crowded.

After analyzing our committee work schedule and our sub-committees please advise us on your suggestions. Hope you will overlook the typing, but I am an amateur.

Best to you and Paul Robeson from all of us,

Sincerely and Fraternally,

Jerry Markey

Jerry Markey

P.S. John, would you please make sure that the materials for the sub drive get to us as soon as possible. Especially the sub blanks and all copies that we could us for samples.

Thanks

August 31, 1954

Mr. and Mrs. Earl George
403 20th Ave., North
Seattle, Wash.

Dear Vivian and Earl,

Just a note to say 'thank you' for your kind hospitality while in your home. I know that you have better proof than any words -- the way we ate.

Paul and Alan are O. K.

We attended a birthday dinner last Thursday for William Patterson. Around 350 present. Very nice affair.

Has the Committee continued to function? I hope so. Please give my regards to all our dear friends.

Sincerely,

115 - 29 Av No
Seattle 2 Wn
7 - 15 - 54

Mr John Gray
N.Y.C.

Dear Mr Gray:

Your letter to Jerry M. regarding the visit of Mr. Robeson to Seattle was passed on to me, and as secy of the group to sponsor the concert in Seattle this year I am writing to let you know the score to date.

We have a hall secured with a deposit — it is the Eagles' hall known as the Senator Ballroom — it seats 3000 people and has fair acoustics, I am told. The advance sale of tickets ~~states~~ started today - The scale is $\$5^{\underline{00}} - 2^{\underline{00}} - 1^{\underline{25}}$ with a few 50¢ tickets for the pension union folks (they will not be sold publicly)

The committee is working on such things as housing and security squads etc — Am not completely satisfied with the progress — but we meet again Thurs and hope everything will be in better shape.

A small trade Union Conf is planned and a banquet or reception for the artists. The auditorium concert is planned for Aug 6th 8^{30} PM.

We understand that Mine Mill will take care of the details at the border and that we are to provide an escort from Seattle to the border.

Housing plans not complete — not enough cars in escort yet — and the date of the reception is not fixed — hope to have it after the Seattle concert.

Would appreciate any help or ideas you may have for this affair —

Yours truly

Vincent J. Davis

139 West 125th St., Suite 6
New York 27, N. Y.
July 28, 1954

Mr. Vincent J. Davis
115-29 Avenue North
Seattle, Washington

Dear Vince,

This is a short note to give you information about our arrival. We are leaving New York at twelve noon tomorrow (Thursday), arriving in Seattle at 7:17 P. M., Northwest Airline, Flight 107. I hope that you have completed arrangements for our housing.

I am enclosing a copy of the program for the Seattle concert. I suggest that it be given some publicity, as much as possible, since it is, perhaps, a more ambitious program than Paul has ever done before in Seattle. I am sure that if some people see the listing of numbers that they would want to attend.

So much until I see you on Thursday.

Sincerely,

John Gray
Secretary to Paul Robeson

March 2, 1954

Mrs. Anita Markey
11515 10th Ave., So.
Seattle, Washington

Dear Anita:

I know you didn't expect to hear from me since I've been so long writing. I do hope that Hazel Norder told you that I had receive the communication from you and intended to write since it was not clear what the situation was.

The financial statement showed that there was a deficit of $171.00, which I expected the Union would have covered. If this was not done, however, we shall take care of it. I must admit though that we are broke.

We are considering having a border concert this year. We would definitely want to clear up all the expenses of the previous concert by having a more successful one this year.

Regards to your husband and the children and I hope to see you before too long. Paul sends personal regards to you and the family.

Sincerely,

John Gray
Secretary to Paul Robeson

jg:cb

NOV 5 WEEK

Democracy Is Practical — Only When Practiced

Pacific Leader

FAITH QUALITY PRINCIPLE INTEGRITY

The Northwest's Fastest Growing News Publication

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Seattle, Washington 49 Friday,

Robeson Sings!

AT THE

SENATOR BALLROOM

7th & UNION - - - 8:30 P.M.

AUGUST 6, 1954

ONLY SEATTLE PUBLIC CONCERT

ADMISSION - - - - $5.00 - - $2.00 - - $1.25

FOR ADVANCED TICKETS BY MAIL- WRITE

Robeson Concert Committee

509-21st Ave. % Mrs. Carter

Last year some 40,000 persons, mostly from Canada, greeted and heard Paul Robeson in an inspiring concert at the Peace Arch at Blaine, Wash. From both sides of the border came demands that this event be made an annual affair. It is felt that many thousands more from the United States would have attended last year had they known about it.

The Peace Arch, built by the pennies from the school children of Canada and the United States, is surrounded by beautiful parks maintained by the two countries which make a lovely setting for it. Everyone regardless of race, creed, color or beliefs, is invited to join together in an afternoon of song and international fellowship at the Peace Arch in Blaine, Wash. on Sunday, August 1st, 1954.

REV. HENRY HOUSTON
915 47th PL. N.E.
WASHINGTON, D.C.

Wednesday
6/16/54

Dear John

Hardly thought I'd be writing again so soon - but - The one & only IP has chosen me as his aide-de-camp in connection with the July - 17th - 27th Tour of Paul here. We have spent 2 evenings together this week - IP & I - but relatively little laid out concretely yet.

I trust I'm not violating protocol by not communicating with you thru channels - If I am, reprove me. The first step has been to engage [redacted] Hi School for July 23rd for ~~an aff~~ a concert in the form of a "Salute To Africa" So far no hitches.

Other activities are contemplated and I trust will begin to move shortly.

If you have any suggestions - and especially of contacts to involve, particularly Negro ministers that we might not think of - I'll be ever so grateful for them. If no suggestions - see you on the 17th —

If you write better make it c/o your mother as my name is not on the box

Regards
Al (george)

P.S. Tell Lou to send me the paper. As soon as I get a little extra change, I'll start my monthly sustainer.

1205 W Street, N.W.
Washington, D.C.
June 14, 1954

Dear John,

All here send greetings to you and Hazel and the staff. Today, I will check with Rev. Jackson, but it is my impression that he gave the check to Paul while both of us were in his office before the concert was over. I wish you would check carefully with Paul on this. The check was for 100.00 Meantime, I will verify it on my lunch hour today.

The work goes very well. We are preparing for the Chicago convention in Chicago in August. Sorry I missed you and Hazel when I was up two week-ends ago, but I had no extra time after taking Charlie up to Paul's, because Sister Murphy asked me to be back on Sunday night without fail and so I was back without fail.

I am happy that the Salute was a success. You certainly had the confidence, which is so necessary, to see something like that, through.

Paul met practically my entire family, cousins etc. at the Howard Commencement. It was a wonderful sight to see all the friends and admirers, asking for autographs, getting pictures taken etc. Marion was there to see her daughter graduate.

I've been on my first picnic with Lillie and our boy since I got back, last week-end. It was the wives of the Alpha fraternity who gave it. There were lots of children and lots of friends whom I have not seen in years.

Give my best to Lou and Alphaeus, and tell Frances and Charlie I'll be up one week-end soon. Sincerely,

June 9, 1954

Mr. George B. Murphy, Jr.
1205 "W" Street, N. W.
Washington, D. C.

Dear George,

How are you? Greetings to the family. Did you get set yet? Anything cooking on the job? Hazel's in town for a couple of days and sends greetings.

We have not received the money to cover expenses for the trip to Washington for the A.M.E. Zion Conference Concert of May 21st. I understand from Paul that the Reverend in charge, a Bishop Spotswood, was to give you a check for $100 or $125. Our records show that including hotel, food, railroad, etc., we laid out approximately $90 for expenses, and we really need it. If you did not receive the check will you kindly check with the proper person for us and urge that it be sent immediately. I think this is definitely hindsight on our part, but if the minister asks the amount of expenses he should understand that minimum expenses also include a fee for the accompanist. In this case, an accompanist's fee of $100 would be expected. Since this was not made clear before hand I am not proposing that it be raised now, I am only saying that if we are asked that this understanding should be given. As yet we have not established the basic principle that in order to have an accompanist constantly at Paul's service funds must be available for a weekly salary, which must come partially from appearances as well as from recordings and other activities.

May I hear from you at the earliest possible date. The Salute was a tremendous success -- with the Casino overflowed and practically 1,000 in the church. Possibilities for a campaign are without limits, except as we place limits upon it here.

Sincerely,

March 2, 1954

Rev. J. C. Hoggard
A.M.E. Zion Foreign Mission
1326-28 "U" Street, N.W.
Washington, 9, D. C.

Dear Rev. Hoggard:

Paul has asked me to communicate with you to inquire as to the schedule of the District Conferences of A. M. E. Zion Church which will take place this spring. He is considering trying to attend one or more of these conferences.

He sends personal regards to you and your family.

By the way, how are you doing with the records?

Sincerely,

John Gray
Secretary to Paul Robeson

jg:cb

941 Sixty-Third St.
Oakland 8, Calif.
Nov. 17, 1954

Dear John,

Sorry, I didn't get a chance to see you before I left but I was really in a hurry. I would like to thank you for finding a place for me to stay while there and all the other things that I know you were responsible for underneath the surface.

Listen, Eslanda raised the question about after the California tour, she wanted us to keep him out here, Paul, I mean, in California for ten days incognito for a rest. She suggested a hospital but he prefers a private home where he can go on a diet and get some rest and get away from the crowds. I discussed this with him he's in favor of it, so discuss with him so that I can make the necessary arrangements.

Ernie Thompson went into some detail about tying in the NLC's fight against Jim Crow

Industries in Kentucky in with the California Fund. He discussed this with me in Cleveland, so I know what the issues are. He discussed it to some extent with Paul, but I don't know how detailed the discussion was.

And by the way, is Hazel better? Give her my regards will you?

If you see the newspaperman, tell him to rush that paper work to me, will you, we need it right away.

And again John, thanks again.

Stay in New York, Man, don't go to Mississippi.

Sincerely yours,

Mary Helen

P.S. Tell Alphaeus & Dow I'll drop them a line soon.

Man, you had my knees quaking for a minute, asking me to make a speech up there with all those big shots eek! I'm not afraid of anything as long as there is no chance for comparison. Those people are too good!

941 Sixty-Third St.
Oakland 8, Calif.
Nov. 22, 1954

Hi John,

Will you please do a favor for me? Will you send me two more copies of the script that was used for the "Salute to Paul Robeson Cultural Forum" that was held at the Casino in May? And, Oh yes, John send anything else that you may have that may help us out. In other words, send everything you have. Clarence it seems has misplaced the script and everything that goes with it, he's running like mad looking for it but we're not taking any chances. Please send this to me immediately. Thanks, old dear. Love to everybody.

Mary Helen

139 West 125 Street
NewYork, N. Y.
November 29, 1954

Mr. Horace Alexander
736½ East 74th Street
Los Angeles, California

Dear Horace:

I hope that you had a pleasant trip home. All of us were certainly pleased to have you with us during your short visit.

Let me take this opportunity to restate some of the ideas that we discussed with you and Mary Helen while you were here. I hope that you will find it possible to discuss them and let us have reactions from Los Angeles soon. I am not writing to anyone else there, so I am depending on you to see that the proposals are placed and that I hear from whomever we should be in continuing contact with.

First, it is important that Los Angeles quickly decide on the dates that will be most suitable. Our friends in the San Francisco-Oakland area requested, and we agreed, to February 15 through 26. We should like L.A. to consider two periods and choose between them: February 3 through 13, or February 28 through March 11.

Aside from the date, ther are three major aspects of the trip on which we should like to advance our thinking for consideration there. They are:

1- Political objectives: It is our feeling that the trip should be viewed in light of the major issues facing the Negro people and the nation as a whole, with specific emphasis on the manner in which these issues reflect themselves in projects, campaigns and movements which are now unfolding or being projected among the broadest sections of the people in California and Los Angeles.

Naturally, Paul is vitally interested in the campaign to win freedom for the Negro people by 1963, the fight for implementation of the Supreme Court decision on education, the battle for adequate Negro representation at all levels of government, the fight for jobs and against the growing encroachment of depression in Negro communities, and, above all, the fight for peace and the increased participation of masses of Negroes in this all-deciding crusade.

These are the questions he will deal with wherever he talks. He feels strongly that his contribution will be heightened to the extent that he is able to relate these questions to the specific struggles that are on the order of the day in Los Angeles. We should appreciate it, therefore, if you would give consideration to the extent to which his appearances can be geared to or linked with specific current campaigns in the area.

Further, by the time Paul arrives the passport campaign will have developed to a new stage, and FREEDOM will have resumed publication. Thus, we feel concrete plans should be worked out to mobilize support for both these projects.

Finally, I should like to reiterate the suggestion that consideration be given to planning his main appearance in the form of a mass cultural event (Freedom Festival is the name which has been put forward here, but it of course is in no way obligatory) which would be related in some way to the celebration of Negro History Month. We see the festival as a mass cultural event involving many outstanding artists from the area, with Paul as the central attraction, and dealing with vital issues confronting the people as well as the lessons of our history.

2- Finances: We should like to urge that with regard to finances our sights be raised on this trip considerably beyond what we have been able to accomplish in the past. Is it realistic to consider that the trip should be the means of realizing substantial funds to: (1) help carry on the work with which Paul is most intimately connected nationally, and (2) to provide support for local activities in the fight for Negro rights which it might be considerably more difficult to garner apart from his visit?

In accordance with this thinking it is our proposal that we strive to gross a minimum of $10,000 from all sources (and all possible sources) during Paul's visit. If this is possible we should hope it would be agreeable that $4,000 to $5,000 of this amount be assigned to the projects for which Paul assumes a major responsibility nationally (FREEDOM, the Council on African Affairs, the campaign to restore his passport). If expenses are kept to a reasonable minimum, as they must be, there would then be a remainder of $2,000 to $3,000 for the work in California.

3- Sponsorship: We should like to urge that from the very outset the official sponsoring group should include persons from whatever groups or phases of progressive work are necessary to achieve the political and financial goals set forth. This would seem to be essential, for obviously any arbitrary limitation of the sponsoring group (or groups) would in turn limit the objectives we could expect to achieve. Of course, this question will have to be worked out in light of the specific political trends and relationships obtaining there and with which we are not intimately familiar.

May we propose the following tentative schedule as a basis for discussion and planning in Los Angeles:

1- The Mass Public Affair (A Freedom Festival, Salute or Tribute, net proceeds....................................	$1,500
2- A Hollywood Affair (reception, house party, etc)..............	1,500
3- Another fund raising affair, possibly to be organized by Rose Chernin in support of the Robeson passport case.(Again a dinner, reception or party in a home or small hall)..	1,000
4-A reception with active trade unionists. Approximately a hundred workers from the shops and locals of the key industries (Negro, white and Mexican) who will get together with Paul for an informal evening of relaxation and discussion. If this is organized in advance, is it possible to envision small groups of workers getting together to sponsor one of their number to attend the reception and raising money to contribute at the affair. Could we then see each worker	

contributing a minimum of $5, and some $10 or more, at the affair. If so, then we should like to propose from this affair a net of $500.

In addition to the affairs listed, we should like to emphasize the importance of including in the visit informal visits by Paul to meetings, institutions, organizations and leaders in the Negro community - especially where people are already assembled. We have found it a natural and effective thing to do for him to simply "drop by" to pay his respects, exchange views and greetings. In almost every instance where a gathering of some kind is taking place, he is asked to speak or sing, or both, and people are reached in this way who cannot be reached otherwise these days. We have in mind such activities as church meetings, NAACP meetings, ministers conferences, social gatherings, lodges, etc.

We are confident that in considering the proposals put down here you will feel free to whatever suggestions for amendment or elaboration of the program for the visit you think wise. May I simply urge the earliest reply possible.

Paul and Alan join me in sending warm regards to all our friends there.

Sincerely yours,

John Gray

Dec. 7, 1954

Dear John

Thank you for your very good and detailed letter of Nov. 29. It certainly provided the basis for some fundamental and concrete discussion here. My reason for not writing sooner is that we wanted to guarantee that certain key people see your letter and that at least agreement on the principle objectives ~~were~~ was reached.

After having discussed the content of your letter and the conversation we had while I was in N.Y. with all concerned here; We are in full agreement with the outline you project. The political objectives you raise seem to us to provide the soundest basis for realizing a number of specific events approximating the ones you enumerated and quite probably netting the funds you suggest. The goals you suggest seem reasonable to us.

We realize however, that to fulfill such objectives requires ~~great~~ precision planning and hard work involving a number of people. It is to that task that we are now beginning to address ourselves. We will send you an outline of our plans in detail shortly so that we can have the benefit of your continued ideas and suggestions as we go along. Our plans of course will have to take into account our local peculiarities and problems, but we do not see such conditions altering radically the ~~plans you project.~~ basic outline. But as I say, we'll send you details including tentative fund-raising goals later.

On dates. Feb. 28 through Mar. 11. would be best for us. It would give us a little more time to try to do the job we want to do this time.

Oh yes; pending setting up of a Robeson Concert Tour Comittee you can send all communiques to me. Not that I alone am assuming responsability for such a big and important project, but I will in the mean while see that pertinent matters get to the right places.

Every one here sends their regards to you, Paul, Lou, Thelma and the others. I got quite a bang out of the three days I spent in N.Y. Especially the dinner we had with Paul. I am now back on my old job as an apprentice Machinist and find it ~~quite rela~~ ~~a relaxing~~ quite relaxing after the recent intense political campaign.

Sincerely,

Horace Alexander

20¢ a copy

FIRST UNITARIAN CHURCH OF LOS ANGELES
2936 West Eighth Street Los Angeles 5, California

PROTEST OF TAX PAYMENT

December 10, 1954

H. L. Byram
County Tax Collector
County of Los Angeles
Los Angeles, California

Re: Assessment of Taxes on Real Property of
the First Unitarian Church of Los Angeles
Disallowing Church Exemption.
(Parcel No. 915-025-06)

Dear Sir:

This protest is addressed to you as Tax Collector pursuant to the provisions of Section 5136 et seq of the Revenue and Taxation Code.

The First Unitarian Church of Los Angeles herewith delivers to you under protest check in the amount of $3, 178.68 covering the first installment of the taxes assessed under your bill hereafter identified for 1954-1955 taxes on the real property identified in your said bill as "Parcel Number 915-025-06", more fully described in your said bill as:

WESTMONT UND 80 100TH INT IN
EX OF ST LOT 20 AND UND 80 100TH
INT IN EX OF ST LOT 21 AND UND
80 100TH INT IN EX OF ST LOT 22.

The whole assessment shown in said bill, to wit: $6, 357.35, and the whole of the first installment thereof as shown therein, to wit: $3, 178.68, are hereby protested and claimed to be void upon the grounds hereafter stated, and payment of the first installment of said assessment is herewith made under such protest. The grounds upon which this protest is made are as follows:

Declaration of Principles

The principles, moral and religious, of the First Unitarian Church of Los Angeles compel it, its members, officers and minister, as a matter of deepest conscience, belief and conviction, to deny power in the state to compel acceptance by it or any other church of this or any other oath of coerced affirmation as to church doctrine, advocacy or beliefs.

The Unitarians of the United States and Canada are united into a federation of liberal churches known as the American Unitarian Association with headquarters at 25 Beacon Street, Boston, Massachusetts.

The Tract Commission of the Association in 1930 adopted as the publishing policy of the Association for books and pamphlets circulated in its name the following: (unanimously adopted by the Board of Directors of the Association)

> "Unitarian churches are dedicated to the progressive transformation and ennoblement of individual and social life, through religion, and in accordance with the advancing knowledge and the growing vision of mankind."

In 1944 the Board of Directors of the American Unitarian Association adopted the following "Unitarian Working Principles":

"1. Individual freedom of belief;
2. Discipleship to advancing truth;
3. The democratic process in human relations;
4. Universal brotherhood, undivided by nation, race or creed;
5. Allegiance to the cause of a united world community."

Unitarians base their confidence in religious liberty not only in the four-century Unitarian heritages of spiritual independence from their own leaders, Michael Servetus, Francis David, Joseph Priestley, William Ellery Channing and Thomas Jefferson, but also from the American tradition of religious liberty found in the First Amendment to the Constitution of the United States.

The delegates to the American Unitarian Association assembled in Boston in May, 1954, adopted the following resolution:

> "California 'Loyalty Oath' for Churches
>
> "WHEREAS: California has amended its Constitution and enacted laws requiring a 'Loyalty Oath' of all churches claiming tax exemption;
>
> "WHEREAS: Such Constitutional amendment and laws violate the traditional separation of Church and State and seek to establish State control over present and future actions and utterances by the Church in matters of conscience; and
>
> "WHEREAS: This Constitutional amendment and these laws are contrary to the American tradition and are an abuse of the taxing power;
>
> "THEREFORE BE IT RESOLVED: That the American Unitarian Association go on record as condemning this Constitutional amendment and these laws as an attack on freedom of religion and as supporting efforts to test its constitutionality in the courts. (Adopted by majority vote)"

The First Unitarian Church of Los Angeles, California organized in March, 1877, re-organized as "Church of Unity" in 1886, and re-named "The First Unitarian Church of Los Angeles" in January, 1907, states in its By-laws Section 1, (as amended June 12, 1953):

> "It is the purpose of the First Unitarian Church of Los Angeles to advocate and practice a universal religion of reason, brotherhood, and good will, enriched by the world's great traditions of the past but captive to none.
>
> "We hold to a common reverence for life, wherever it may be found, giving our allegiance to the use of human reason, to the quest for truth and to the cause of a united world community undivided by nation, race, or creed.
>
> "We honor all heroic men and women of the past and present coming to us from the earth's rich diversity of faiths and cultures. We pledge ourselves to resist the tendency to formalize religion into cult and sect. We invite persons of differing mind and conscience to share our common cause, to respect our agreements and our differences with generous tolerance and understanding.
>
> "Through the ministry of public services, through the class, the school, the arts, the fellowship of friends, through the disciplines of personal and social responsibility, we affirm our desire to build a church of all peoples based on freedom and united by love."

These official declarations of individual freedom of mind and conscience echo many classic statements by great American Unitarians whose words are a part of our common culture, notably, William Ellery Channing's address "I Call That Mind Free", Ralph Waldo Emerson's "Divinity School Address" and Theodore Parker's "The Transient and Permanent in Christianity". The Unitarian Churches in America have a 130-year tradition of vigorous protection of individual conscience as a major responsibility of the liberal church. At all levels, local, regional, national and international, Unitarian Churches have consistently advocated the separation of church from the state in matters of opinion, belief and conscience. While the Unitarians have contributed a generous share of leaders to our public life from the beginning of our nation, they have yielded to none a greater devotion to the principle of religious freedom from the invasion of the state into matters of conscience. In recent years the famed Vashti McCollum case in Champaign, Illinois, concerning released time for religious instruction in the public schools, carried to the Supreme Court, determined the freedom of the individual in matters religious. The First Unitarian Church of Champaign, Illinois, aided by an amicus curiae brief from the American Unitarian Association, supported Mrs. McCollum, one of its members, in the exercise of her traditional privileges as an American and a Unitarian under the First Amendment to the Constitution.

No single principle is more cherished in the Unitarian Churches of this land than that of freedom from secular and state power in matters of religious conviction. On this rock is built the entire structure of our religious institution.

Statement of Legal Grounds

The legal formulation of grounds upon which this tax payment protest is based are as follows:

(1) The First Unitarian Church of Los Angeles heretofore and within the time allowed by law duly filed with you its claim for exemption of the whole of the property herein taxed as church property exempt from taxation under the Constitution and laws of the state, including California Constitution, Article XIII, Section $1\frac{1}{2}$, and Revenue and Taxation Code, Section 206.

(2) In executing and filing said claim of exemption, the First Unitarian Church of Los Angeles caused the same to be completed and filed in all respects in due and proper manner entitling allowance of the exemption claimed, save only the respect that in executing the said claim of exemption on the form supplied and required by you, the said First Unitarian Church caused to be stricken from the body of said claim-form as executed by it the words therein contained set forth below, to wit:

> "That applicant does not advocate the overthrow of the Government of the United States or of the State of California by force or violence or other unlawful means nor advocate the support of a foreign Government against the United States in event of hostilities."

The said quoted language was included by you in the said claim-form as presented to the First Unitarian Church of Los Angeles for execution upon the purported authority and foundation of the provisions of Article XX, Section 19, of the California Constitution, adopted November 4, 1952, and of Revenue and Taxation Code, Section 32, enacted Stats. 1953, ch. 1503, sec. 1, p. 3114.

(3) The denial by you of church property exemption for the property herein taxed upon the only cause of the striking from the said claim of exemption of the language quoted

(hereinafter referred to as the Oath)* is and was an illegal and void act, contrary to law, public policy and morals, and violative of the constitutions of the United States and of the State of California, and the said Oath and Article XX, Section 19, of the California Constitution, and Revenue and Taxation Code, Section 32, separately and collectively, on their face and as applied, violate and offend the constitutions of the United States and of California all in the particulars stated as follows:

(a) The said Oath, as a condition of exemption from taxation, violates freedom of religion, and constitutes an unconstitutional attempt to establish civil jurisdiction over the solely religious subject matter of the "advocacy" of churches and religious associations, and an unconstitutional assertion of power by the state to sit in judgment upon the content of religious doctrine, creed, teachings and beliefs, all in violation of the provisions respecting freedom of religion provided in the First and Fourteenth Amendments of the United States Constitution and of Article I, Section 4, of the California Constitution.

(b) The said Oath also violates the separation of church and state, and constitutes an effort at civil preferment between religious sects, churches, beliefs and creeds, by undertaking to favor by the tax powers of government those sects, churches, groups, and religious associations, the members of which are willing to subscribe to such oath, and to penalize by the said power in counterpart those sects, churches, groups and religious associations, the members of which are unable or unwilling, by conscience, conviction and belief, to subscribe to such oath or to countenance its exaction, all in further violation of the guarantees of freedom of religion provided in the First and Fourteenth Amendment of the United States Constitution and by Article I, Section 4, of the California Constitution.

(c) The said Oath further offends freedom of religion contrary to the said constitutional provisions above stated in the particular that the said Oath constitutes and requires an oath of expurgation as to religious beliefs and advocacy, and a compelled act of doctrinal affirmation or disavowal, -- conduct particularly offensive to religious liberty and particularly violative of the immunity of religious conscience as secured by said constitutional provisions above stated.

(d) The said Oath denies and abridges freedom of speech, press, association, thought, assembly and petition in violation of the First and Fourteenth Amendments of the United States Constitution and of Article I, Sections 9, 10, 1, 2, 3 and 4, of the California Constitution.

(e) The said Oath denies equal protection of the laws to, and directs an improper special law against, the members and adherents of religious sects, churches, groups and associations the members of which are unable, or unwilling, by conscience, conviction and belief, to subscribe to the said oath, or to countenance its exaction, all contrary to the equal protection provisions of the Fourteenth Amendment of the United States Constitution and to the provisions of Article I, Sections 11 and 21, and Article IV, Section 25 of the California Constitution.

(f) The said Oath violates and denies the constitutional requirements of due process of law because of vagueness, uncertainty and indefiniteness, and for the further reason that the exaction of the said Oath generally and as applied at bar bears no reasonable relation to the public welfare, and for other reasons and in other particulars, all in violation of the due process of law provisions of the Fourteenth Amendment of the United States Constitution and of Article I, Section 13 of the California Constitution.

---

*Referred to in Revenue and Taxation Code, Sec. 32, as a "declaration" but required in terms to be made on pain of criminal punishment if false, and accordingly referred to herein as an "oath".

(g) The said Oath constitutes a test oath contrary to the terms of Article VI, paragraph 3 of the United States Constitution.

(h) The said Oath contravenes and violates the requirement of a republican form of government within each of the several states of the United States, contrary to the terms of Article IV, Section 4 of the United States Constitution.

(i) The said Oath violates and denies the privacy of individual conscience, thought, belief, association and affiliation, secured as incidents to the privacy of the ballot as guaranteed by Article II, Section 5 of the California Constitution.

(j) The said Oath violates and contravenes in whole the system of democratic society and individual liberty and self-government provided for and secured by the constitutions of the United States and of the several states, including California, in their whole and their several entireties, including their preambles and declarations of fundamental policies and purposes, wherever expressed, and including the residuary clauses in said constitutions securing to the people all rights, liberties and authority not specially expressed or treated of otherwise, including the Ninth and Tenth Amendments and the Preamble to the United States Constitution, and Article I, Sections 1, 2, 3, 12, and 23 and the Preamble of the California Constitution.

(k) The said Oath violates Article XIII, Section $1\frac{1}{2}$ of the California Constitution, generally, and for the particular reason that said Article XIII, Section $1\frac{1}{2}$ of the California Constitution is self executing, and no requirement of oath or claim may be exacted as a condition to the church property tax exemption created by said Section by its own force.

(L) All of the constitutional objections urged above are urged against the said Oath both upon its face and as applied in the instant case.

(m) Revenue and Taxation Code, Section 32, construed consistently with all of the state and federal constitutional provisions heretofore specified affecting religious freedom and conscience and individual liberty, does not authorize application of the Oath herein complained of to a claim for church property tax exemption, and the exaction of said Oath in the instant case was therefore void and without lawful right.

(n) Revenue and Taxation Code, Section 32, if construed otherwise and to support application of the Oath herein complained of to church property exemption claims and to support its exaction in the premises at bar, goes beyond the authority of Article XX, Section 19, of the California Constitution and violates and contravenes the bounds fixed by said Article XX, Section 19, and further and separately, upon its face and as applied, violates all and singular of the specifications of state and federal constitutional objections set forth above apropos the Oath in sub-paragraphs (a) to (L) inclusive above.

(o) Article XX, Section 19, of the California Constitution, construed consistently with all of the state and federal constitutional provisions heretofore specified affecting religious freedom and conscience and individual liberty, does not authorize application, by statute or otherwise, of the Oath complained of herein to a claim for church property tax exemption, and the exaction of the said Oath in the instant case was therefore invalid and void.

(p) Article XX, Section 19, of the California Constitution, if construed otherwise and to support application of the Oath complained of herein to a claim for church property tax exemption and to support exaction of such Oath in the premises at bar, violates, upon its face and as applied, all and singular of the specifications of state and federal constitutional objections set forth above apropos the Oath in sub-paragraphs (a) to (L) inclusive above.

(q) Article XX, Section 19, of the California Constitution is invalid because both it and the initiative related to it embrace and contain more than one subject in violation of the provisions of Article IV, Section 1c of the California Constitution.

WHEREFORE, for all of the reasons above stated the disallowance of church property tax exemption to the First Unitarian Church of Los Angeles here has been and is void, illegal and unconstitutional.

Dated: December , 1954.

FIRST UNITARIAN CHURCH OF LOS ANGELES

By______________________________
Robert J. Schmorleitz,
President, Board of Trustees of
the First Unitarian Church of
Los Angeles.

Receipt of the original of this
Protest of Tax Payment is hereby
acknowledged this day, December ____,
1954.

H. L. Byram,
Tax Collector

By:____________________

December 14, 1954

Mr. Horace Alexander
736½ 74th Street
Los Angeles 1, Calif.

Dear Horace:

Your letter was received yesterday - many thanks.

I am enclosing copy of letter that is being sent to Rev. Fritchman regards date of proposed concert at his church.

We should appreciate your cooperation with him on this matter. p

Please keep us abreast of developments.

Paul sends personal regards.

Sincerely,

John Gray

JG/g

December 14, 1954

Mrs. Mary Helen Jonas
941 Sixty-third Street
Oakland 8, Calif.

Dear Mary Helen:

We are anxious to know whats happening. We received word from Los Angeles yesterday stating that the February 28 to March 11 dates suit them best. They are also in agreement with the approach.

I sent the materials you requested, and hope that it was received.

Can you give us a picture of the San Francisco activities? With whom should we be in contact there?

Everyone sends regards.

Sincerely,

John

JG/g

BEST AVAILABLE COPY

941 – 63rd St.
Oakland 8, Calif.
Dec. 19, 1954

Dear John,

I'm sorry I haven't written but I've used every bit of time I've had to contact, + get others to contact broad forces around the Freedom Festival so "no news is good news" plus all the raiding activities and we've won in every case.

At the moment you are to contact "me". We're trying to get one central person for correspondence for one reason. Last year every body was involved and every body was doing "nothing"; if you get what I mean. We have a State Coordinating Committee to see that everything is taken care of in the state. Don't worry, John, just keep "cool"

Now I want the date that you want the $1000.00 cash in New York for the down payment on expenses. Send this to me right away.

If it's decided that you should contact someone in San Francisco & Los Angeles I'll let you know, but there's a reason for having one central spot for communication so take it easy, we understand California.

I received the material and then Clarence found ours. That is the way it goes, though. So I've divided all materials between the three areas.

I also received your letter where you state that Paul says it's out of the question to stay in California for a few day rest after the tour if he has to come back to Oakland after the Los Angeles appearance. Frankly I can't understand why he "seemed" to be to be receptive to the idea when I discussed with him and then "froze" after I left.

Eslanda raised this with me when she was here in October, because as busy as Paul is from day to day, he needs a rest, period ●, and I don't care what anyone says. I realize that he is a very stubborn person when it comes to not looking out for himself and I know and everyone knows "we" have a responsibility to see to it, that he does relax and get away from it all periodically. You see, John many people out here are thinking about Marcantonio and that he left here at the age of 51. That man was very, very young. Eslanda did not only discuss this with me. We have a witness of your Childs. You said in your last letter, that

1ts

we will have to discuss this further but frankly, I don't care to discuss it any further unless you and Paul have a *positive* approach to this discussion. If you're going to straddle the fence and take a negative approach then forget it. The only thing I can say is that a lot of people and I here on the West Coast would like to see Paul here when things begin to *definitely* change and we know that he can do a lot more *if* he's here when things [illegible] change.

You, John, are a very fine person and I love you dearly (*like a brother of course*) but, one fault I find is that you straddle a fence a lot of times when you shouldn't. You have a lot of influence and you know it. The man needs a rest and vacation. All organized workers have vacations, why not our International Negro leader?

How can you sit back and say we'll discuss it? Listen, John, Paul *is* going across the pond and we don't want our leader going over there tired-looking and his face lined with mental fatigue.

We want him to go abroad with plenty of vim and vigor because once he gets over there they will carry him for a rough ride, because they haven't seen him for a long time.

I will send you a detailed report in a week. Am leaving for L.A. in about a couple of hours.

Take it easy, and I'll be writing to you very, very soon.

Give Hazel, Paul, Alphaeus and Vicki my regards. And remember I wish all of you a Merry X-mas & a Happy New Year.

Sincerely yours,
Harry J. [illegible]

Our dates of course have been accepted. Everything I said before is being thrown into this.

PEOPLES *"Victory"* FORUM

SAMUEL WESTELMAN,
Chairman
JACK GLAZER,
Executive Secretary
4 Abbotsford Street
Roxbury 21, Mass.
Tel. GArrison 7-4320

December 26, 1954

Mr. Paul Robeson
53 West 125th Street
New York 27, New York

The Jewish Peoples' Victory Forum invited you to speak on March 27th, Sunday morning at 11:00 o'clock on any subject you may choose.

The Forum meets every Sunday morning at the Morton Plaza, Wellington Hill Street in Dorchester.

If this date is convenient for you, will you let me know as soon as you can, also the subject of your lecture.

With warm regards from the forum committee, I am

Yours truly,

R. Buckman
Mrs. Rachel Buckman, Sec.

33 Greenock Street
Dorchester, Mass.

JEWISH PEOPLES VICTORY FORUM

Morton Plaza
Wellington Hill Street
Dorchester, Mass.

Dear Friend:

Here is the callendar for the next six lectures, held as usual at the Morton Plaza each Sunday morning at 11:00 o'clock to 1:00 P.M. and open to the public. Please note there will be no lecture on January 2, due to the holiday.

December 19,	BLANCHE DANIELS, lecturer, will speak on "The World of Sholam Aleichem, his life and Works".
December 26,	LAWRENCE SHUBOW, attorney; will speak on "The Leading Civil Liberties Cases on the 1955 Court Dockets".
January 9,	Herbert Aptheker,author, historian on the Negro People in the United States, associate editor of Masses and Mainstream, will speak "Patriotism, True and False".
January 16,	PROFESSOR LOUIS PETTIBONE SMITH, formerly of Wellesley College, now actively engaged in work for the Committee for the Protection of the Foreign Born, will speak on the work of that organization.
January 23,	MORRIS SCHAPPES, author of a "Documentary History of the Jew in the United States", former teacher, will speak on the "Jew and the American Labor Movement".
January 30th.	RABBI ABRAHAM BICK, of New York City, will speak on "Israel and the Situation in the Middle East".

Make the Forum a regular Sunday morning habit, and bring your friends and neighbors.

Mr. S. Westleman, Chairman.

FIRST UNITARIAN CHURCH

Telephone DUnkirk 9-1356 • 2936 West Eighth Street • Los Angeles 5, California

STEPHEN H. FRITCHMAN
Minister

December 29, 1954

Mr. John Gray
Freedom Associates
139 West 125th Street
New York, New York

My dear Mr. Gray:

I am very happy to hear from Mr. Horace Alexander that the date of Friday, March 11th at 8 p.m. is agreeable with Mr. Robeson for a recital here at the First Unitarian Church of Los Angeles.

Our Board of Trustees voted December 8th to extend a cordial invitation to Mr. Robeson to give such a recital for the benefit of our church tax fund. As you and he may not know, our church voted in February, 1954, not to sign a loyalty oath which would have given us traditional tax exemption. This principled decision is costing us nearly ten thousand dollars in taxes and legal fees this year.

The proceeds from Mr. Robeson's recital after expenses will go entirely to the second payment of our taxes due April 30th. In the light of our past experience, our trustees strongly recommend that Mr. Robeson indicate what his fee will be for this benefit so that we will not have to pay taxes on the admission tickets. Our auditorium holds 810 persons and we do not like to charge more than $1.50 considering the low income average of our membership. Selling all tickets we would gross $1200. Promotional expense, printing, etc., will probably take $100. I will deeply appreciate it if you will let me know as soon as possible what Mr. Robeson will expect?

FIRST UNITARIAN CHURCH

Telephone DUnkirk 9-1356 • 2936 West Eighth Street • Los Angeles 5, California

STEPHEN H. FRITCHMAN
Minister

May we have the name of his accompanist for the purpose of printing tickets and issuing publicity? If Mr. Robeson knows at this time the nature of his program we would appreciate hearing about this.

May I say the prospect of the entire event fills us with great pleasure and we are sure this will be a major event of our 1955-55 season.

Sincerely yours,

Stephen H. Fritchman

Stephen H. Fritchman

FIRST UNITARIAN CHURCH

Telephone DUnkirk 9-1356 • 2936 West Eighth Street • Los Angeles 5, California

STEPHEN H. FRITCHMAN
Minister

December 31, 1954

Mr. Paul Robeson
C/O Freedom Associates
139 West 125th Street
New York, New York

Dear Paul:

Since writing you two days ago about the arrangements for your recital March 11th, Waldemar Hille, our church organist, and Arthur Atkins, our choir director, came to see me with a proposal which I hope you will consider.

It has to do with the Oratorio Denmark Vesey by Aaron Kramer and Waldemar Hille which was given its first performance, followed by a second, here at the First Unitarian Church of Los Angeles last June. I understand you know of this remarkably stirring Oratorio about the great slave leader.

Mr. Atkins, director, Waldemar Hille, composer-accompanist, and the combined choruses of the First Unitarian Church and the Fraternal Songsters, totaling some 60 voices, are prepared to offer their services for the performance of the Church Scene from Denmark Vesey with you in the lead part.

In this scene Denmark Vesey leads his congregation in prayer and speaks to them. In the sermon Vesey reaches a full understanding of his role as a leader of his suffering and rebellious people. This Church Scene (in last year's performance here) proved to be the most rewarding and dramatically effective part of the Oratorio and received tremendous applause. . .even though it occurs in the first half (as the climax to the first half).

The score we are sending you is mostly as we used it, for Baritone and chorus (with also a soprano obligato) and we would understand the necessity of any key or other changes, which you would feel were advantageous to your performance. Some of these changes (possible key changes) are already indicated in the enclosed score.

If you can communicate your answer as quickly as possible, the choral forces will have ample time to be well prepared. If we do it we would want it on a very high level of performance. Personally I hope you can consent to this addition to your program. It would be a tremendous event for Los Angeles. It would of course be advertised in all the Negro papers and through Negro church and cultural organizations.

Sincerely,

Steve

Stephen H. Fritchman

139 West 125th Street
New York 27, N.Y.
January 5, 1955

Rev. Stephen H. Fritchman, Minister
First Unitarian Church
2936 West Eighth Street
Los Angeles, California

Dear Rev. Fritchman:

Both of your letters were received. Mr. Robeson has asked me to communicate to you that he is considering the proposal that he participate in the presentation of Denmark Vesey. He has the score and will decide within a week. His first reaction was that this is highly improbable.

Now to some of the other questions. Because he is anxious that the tax fund will receive some real benefit from the recital, he suggests a fee of $500.00.

The question of accompanist is not finally settled, therefore we suggest that printing proceed without listing the accompanist.

The following is a list of selections from which Mr. Robeson will choose his program:

Over The Mountain	Roger Quilter
Same Train	Arranged by J. Rosamund Johnson
A Mighty Fortress	Arranged by Bach
Orphan	Moussorgsky
Lullaby	Schubert
Oh, No John	Roger Quilter
Peace Song (Arrangement of Ode to Joy Theme from Beethoven's Ninth Symphony)	Arranged by Jo Heifetz
Excerpts from Boris Godunov Prayer and Death	Moussorgsky
La Sciate Mi Morire	Monteverdi
The Flea	Moussorgsky
Zog nit Keynmol	Arranged by Lawrence Brown
Ol' Man River	Kern
What is America To Me	Earl Robinson
Kaddish	Engel
Sometimes I Feel Like a Motherless Child	Arranged by Lawrence Brown

As soon as he makes a decision on Denmark Vesey, we shall communicate with you.

Sincerely,

John Gray
Secretary

FOR IMMEDIATE RELEASE
~~[illegible]~~
Jan. 7, 1955

FREEDOM ASSOCIATES
139 West 125 Street, Suite 6
New York 27, N.Y.
MO 6-8700

PAUL ROBESON SINGS TO PACKED HALL AT C.C.N.Y.

At noon, Thursday, January 6th, a full one-half hour before the concert by Paul Robeson was scheduled to begin at the Townsend Harris Auditorium, hundreds of students were turned away because all standing room had been taken. Robeson was presented in concert by the college chapter of Young Progressives of America.

The enthusiastic audience applauded again and again as the world famous artist sang Negro spirituals, lullabies, peace songs, folk songs of many nations and excerpts from Boris Gudunov. For "good measure" he recited passages from "Othello". This was the first time many of the students had heard Robeson.

Alan Booth, accomplished young artist, rendered a group of piano selections and also accompanied Mr. Robeson.

The faculty advisor of the sponsoring group, Professor E. Cross, in introducing the guest artists said that the fact that the concert could be held on the campus today is a sign of the changing atmosphere at the college.

Following the concert, Mr. Robeson was guest at luncheon in the college cafeteria where scores of students gathered around his table for autographs and to discuss topics of current interest.

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BEST AVAILABLE COPY

MIDVALE CAMP CORPORATION

MIDVALE , NEW JERSEY - Terhune 5-2160

January 8, 1955

Mr. Paul Robeson
c/o Freedom Associates
139 West 125 Street
New York N.Y.

Dear Mr. Robeson:

Camp Midvale is a cooperative, interracial camp. It is our purpose to provide recreation for working people at prices they can afford.

We are now engaged in a drive to raise funds in order to make necessary improvements of our facilities. As part of this drive and in order to organize an outstanding cultural event, we would like to sponsor an concert, featuring you as the main artist. We have made the following tentative plans for this concert:

To be held on March 19th at Yugoslav Hall. The hall holds about 500 people and we expect to charge $ 1.80 per ticket. We are certain that our camp has enough friends in New York and New Jersey to fill the hall for such an event.

We hope very much that you will be able to appear at this affair. Since our plans are so far only tentative, we could adjust them to your convenience. We would be glad to discuss the details with you in New York at your convenience.

Please let us know as soon as possible what arrangements could be made.

Sincerely yours,

Robert Ehrlich

Robert Ehrlich, Manager

P.S. Under seperate cover we are sending you some material about our camp.

139 West 125th Street
New York 2 7, New York

January 10, 1955

Dr. W. E. Garner
1802 Geary
San Francisco, Calif.

Dear Dr. Garner:

Mr. Paul Robeson is planning a trip to California for a month, starting mid February. We are asking your help in making this visit a success.

Friends of Mr. Robeson are planning several appearances for him in San Francisco - will you cooperate to guarantee support of these efforts.

Miss Lynn Childs will be in touch with you to discuss plans for Mr. Robeson's visit.

Thanking you for any cooperation that you may give.

Mr. Robeson sends his warmest personal regards.

Sincerely yours,

John Gray,
Secretary to Paul Robeson

JG/g

139 West 125th Street
New York 27, New York

January 10, 1955

Rev. F. D. Haynes
1832 - 16th Avenue
San Francisco, Calif.

Dear Reverend Haynes:

Mr. Paul Robeson is planning a trip to California for a month, starting mid February. We are asking your help in making this visit a success.

Friends of Mr. Robeson are planning several appearances for him in San Francisco - will you cooperate to guarantee support of these efforts.

Miss Lynn Childs will be in touch with you to discuss plans for Mr. Robeson's visit.

Thanking you for any cooperation that you may give.

Mr. Robeson sends his warmest personal regards.

Sincerely yours,

John Gray,
Secretary to Paul Robeson

JG/g

139 West 125th Street
New York 27, New York

January 10, 1955

Rev. P.S. Ogborne
1938 Post Street
San Francisco, Calif.

Dear Reverend Ogborne:

Mr. Paul Robeson is planning a trip to California for a month, starting mid February. We are asking your help in making this visit a success.

Friends of Mr. Robeson are planning several appearances for him in San Francisco - will you cooperate to guarantee support of these efforts?

Miss Lynn Childs will be in touch with you to discuss plans for Mr. Robeson's visit.

Thanking you for any cooperation that you may give.

Mr. Robeson sends his warmest personal regards.

Sincerely yours,

John Gray,
Secretary to Paul Robeson

JG/g

139 West 125th Street
New York 27, N. Y.

January 10, 1955

Dr. Carlton B. Goodlet
579 Las Palmas Dr.
San Francisco, Calif.

Dear Dr. Goodlet:

Mr. Paul Robeson is planning a trip to California for a month, starting mid February. We are asking your help in making this visit a success.

Friends of Mr. Robeson are planning several appearances for him in San Francisco. Will you cooperate to guarantee support of these efforts.

Miss Lynn Childs will be in touch with you to discuss plans for Mr. Robeson's visit.

Thanking you for any cooperation that you may give.

Mr. Robeson sends his warmest personal regards.

Sincerely yours,

John Gray,
Secretary to Paul Robeson

JG/g

139 West 125th Street
New York 27, New York

January 10, 1955

Rev. Stephen H. Fritchman
First Unitarian Church
2936 West Eighth Street
Los Angeles, Calif.

Dear Reverend Fritchman:

On January 5th I addressed a letter to you, stating that I would give you Mr. Robeson's answer regarding his participating in the presentation of Denmark Vesey.

Mr. Robeson has asked that I convey to you that it is not feasible for him to sing the part. However, he suggests that if you wish to present the Oratorio as a part of the recital,with someone else doing the part, he will be happy.

We are sorry that he will not be able to meet your request at this time.

Sincerely,

John Gray

JG/g

JOHN HOWARD LAWSON
948 ELYRIA DRIVE
LOS ANGELES 65, CALIFORNIA

January 19th, 1955

Dear Paul:

I have been asked to write you, to find out whether you could arrange, during your forthcoming visit, to attend a small reception arranged by ASP.

May I add my most earnest plea that you consider the particular value of such a gathering, the purpose of which would be to have a more or less informal discussion with some of the progressive cultural people, including professional and cultural figures in the Negro community.

Of course, you know many of the Hollywood people, but it would be a vital inspiration for us, and a great stimulus to present and future work, to talk over cultural problems with you, and to get your views on the current situation in the arts.

This would in no way interfere with your public appearance at the church, or other commitments. It would be under the auspices of the Southern California chapter of ASP, and the organization would want to make some sort of an appeal for funds for its work, but this is not the major consideration, nor is it desired to make it a large affair. The character of the gathering, and the way it would be handled, would be determined by you.

Will you write me about this as soon as possible? Any afternoon or evening, any few hours that would fit into your schedule.

Needless to say, I am also looking forward to seeing you.

With most affectionate greetings, in which Sue joins me,

Jack

Refer him to Horace

PAUL ROBESON

139 West 125 St.
New York 27, N. Y.
January 20, 1955

Mr. Robert Ehrlich, Manager
Camp Midvale
Midvale, N. J.

Dear Mr. Ehrich:

Mr. Robeson has akked me to answer your letter of January 8, in which you invited him to be guest artist in concert on March 19th.

He wants you to know that he appreciates your invitation but is unable to accept due to his very heavy schedule for the next several months.

Sincerely

John Gray

JG:rb

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[JAN 20, 1955]

PAUL ROBESON

139 West 125 St.
New York 27, N. Y.
January 20, 1954

Mrs. Rachel Buckman, Secy.
Peoples "Victory" Forum
33 Greenock Street
Dorchester, Mass.

Dear Mrs. Buckman:

Mr. Robeson has asked me to answer your letter of recent date in which you invited him to appear as a forum speaker.

He wants you to know that he appreciates your invitation but is unable to accept due to his very heavy schedule for the next several months.

Sincerely

John Gray

JG:rb

2111 Vine Street
Berkeley, California
January 22, 1955

Mr. Paul Robeson
129 West 125th Street
New York 27, New York

Dear Mr. Robeson:

Last year prior to your arrival in the Bay Area a group of musicians gave a chamber music concert for the benefit of Freedom. We are looking forward to your visit again in the near future and would like to invite you and Alan Booth to spend an evening with us at one of our general rehearsals.

Now this group is so different from any other group of musicians that you probably would be interested in knowing a few facts about it. This chamber music group is made up of amateurs and professionals, Negro and white, men and women. The amateurs do not play music to fill in their leisure hours. They are very busy people who not only work for a living as factory workers, carpenters, secretaries, but they also devote a good deal of their off the job time to the struggle to protect the best interests of all decent people. But realizing that the fight for the preservation of culture is a necessary part of the fight for peace and a better life, and also realizing that the best way to preserve music is to play it for people, they have managed to find some time to seriously study the problems of playing a violin, a cello, a piano or a clarinet. And they are succeeding in a remarkable way. The result has been a series of well prepared concerts of chamber music from Corelli to Brahms.

Another rather unusual feature of the group is their aim to play for audiences of working people, with a growing concern to win Negro participation, both as performers and as audience. In this respect also gains have been made. For example, recently we were asked to participate on a program given by one of the local Negro churches to raise funds for their nursery school.

We feel we could gain a great deal by discussing our project with you. If you can find a spare evening while you are out here, please let us know the date, and we will arrange to have one of our general rehearsals.

Decide on spot

Sincerely yours,

Richard Anastasio

RA:mlm

Richard Anastasio

ROBESON CONCERT MARCH 11th

Mr. Paul Robeson, Baritone, will present a special concert at the church on March 11. Proceeds will go to the church tax fund. Tickets on sale in the patio Sunday or by check or money order mailed to the church office. No phone orders or reservations, please. Admission $1.65, including tax.

SEMI-ANNUAL MEMBERSHIP MEETING
SUNDAY, JAN. 30th, 1:30 P.M.

Members are urged to attend the Semi-Annual Membership Meeting Sunday, January 30th, 1:30 p.m. Important business to be acted upon, including our position regarding the tax "Loyalty Oath" for 1955.

First Unitarian Church
2936 West 8th Street
Los Angeles 5, California
Return Postage Guaranteed
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Newsletter **Week of Jan. 22, 1955**
Vol. 4 • Number 4

FIRST UNITARIAN CHURCH

2936 West 8th Street Los Angeles 5, California
DUnkirk 9-1356

*

STEPHEN H. FRITCHMAN, *Minister*
AMOS MURPHY, *Minister of Education*

SUNDAY, JANUARY 23, 1955

11:00 a.m.	**Morning Service** **"The Challenge of Africa to the Conscience of the World"** **— address by MR. FRITCHMAN** **Painting of the Month: "ENSEMBLE" Oil by Leonard Poteshman**
11:00-12:30 p.m.	**Church School**
12:30 p.m.	**Coffee Hour under auspices of the Starr King Fellowship**
12:30 p.m.	**Social Club Meeting and Snack Luncheon in Starr King Room (See Page 3).**
1:30 p.m.	**Casting for Productions of the Unitarian Drama Group (See Page 2).**
9:15 p.m.	**KABC (790 k.c.) "OUR PRE-MATURE CONTEMPORARY: RALPH WALDO EMERSON" Radio talk by MR. FRITCHMAN**

CALENDAR

This Church Welcomes Members Of
Every Race, of Every Creed

Sunday, Jan. 23 — See Page 1

Wednesday, Jan. 26

8:00 p.m. **Church Council Meeting — Severance Room**
8:00 p.m. **Actors Workshop — Unitarian Little Theatre in the basement.**

Thursday, Jan. 27

12:15 p.m. **Women's Alliance Card Party Dessert Lunch in Severance Room**
8:00 p.m. **Choir Rehearsal in Severance Room**
8:00 p.m. Writer's Workshop — meet at home of the Lusticas, 2491 Gower St. Hollywood, HO. 7-9472

Sunday, Jan. 30

11:00 a.m. "THE HERITAGE OF FRANKLIN D. ROOSEVELT" (Observance of his 73rd Birthday) address by Mr. Fritchman
11:00-12:30 p.m. Church School
12:30 p.m. Buffet Luncheon
1:30 p.m. SEMI-ANNUAL MEMBERSHIP MEETING in the Auditorium.
9:15 p.m. KABC (790 k.c.) "THE REAL MEANING OF RELIGIOUS FREEDOM" — Interview with Dr. Harry F. Ward by Mr. Fritchman.

CASTING FOR SPRING PRODUCTION

Casting for the production of CYANAMIDE, tentative choice for production by the Unitarian Little Theatre will begin Sunday, January 23, at 1:30 p.m. downstairs in the theatre.

Office Hours of the Ministers
Mr. Fritchman............................Tues. and Thurs. 2-5 p.m.
(Please phone for Appointments)
Mr. Murphy..........................Mon., Wed. and Fri. 2-5 p.m.

The Newsletter is mailed gratis to all contributors of record to the First Unitarian Church of Los Angeles.

"ENSEMBLE" LOAN PAINTING

"Ensemble," an oil by Leonard Potesham will be exhibited Sunday, January 23rd. Mr. Poteshman attended the Chicago Art Institute, winning a scholarship to the American Academy of Arts. He also attended the Art Center School in Los Angeles and the University of Quadalajara, Mexico, where he received the degree "Maestro de Artes en Pintura," the first American to be so honored. His work has been exhibited extensively. Mr. Poteshman is now a Los Angeles resident.

SCOTT NEARING FEBRUARY FORUM SPEAKER

SCOTT NEARING, veteran social science author-lecturer and current writer of Monthly Review's "World Events," will be the fifth speaker of our Forum series. His subject for Friday, February 4 at 8 p.m. will be "PROMOTING THE GENERAL WELFARE IN 1955." A widely-known interpreter of social facts and forces, Dr. Nearing has taught at Pennsylvania, Temple, Swarthmore and Toledo Universities and Rand School of Social Science. Among his books and pamphlets are "Twilight of Empire," "United World," "Revolution in Our Time," Economics for the Power Age," and with Helen K. Nearing, "The Maple Sugar Book," and "Living the Good Life," The Nearings spend summers producing food and health on their Maine Farm, and their winters in lecture travel. Forum admission, $1; Feb.-May season pass (4 programs) $3.00.

SOCIAL CLUB ELECTION PARTY

The Social Club has combined the important business of the regular election of officers and committees with a buffet luncheon and dancing party, on Sunday, January 23rd at 12:30, in Starr King Room. Everyone is invited to feast on the goodies, volunteer to serve in the offices and committees which plan the parties, and to learn the rhumba and the mambo under the expert instruction of the famous dance leaders, Mildred and Keamer Walter. Donation for refreshments only.

LOS ANGELES COMMITTEE TO SECURE JUSTICE FOR MORTON SOBELL

THE SOBELL COMMITTEE
468 NORTH WESTERN AVENUE
LOS ANGELES 4, CALIFORNIA

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January 24, 1955

Mr. Paul Robeson
%Mr. John Gray
Freedom Associates
53 West 125 Street
New York, N.Y.

Dear Mr. Robeson,

Almost a year ago, we tried to make arrangements for a small concert, and unfortunately you were unable to come to Los Angeles at that time.

However I understand that you intend to be here in March. The possibility of arranging a concert for an audience of twenty-five or possibly fifty people who would pay $25.00 for the privilege of attending still exists.

As I understood from Helen Sobell then (a year ago) you receive a third of the total collected. If it is possible to include such an evening on your L.A. itinerary, we would like to know immediately so that we can begin to line up attendance.

I await word from you before I can propose the project to our committee.

Thank you for your attention, and fond greetings always.

Sincerely,
Widge Newman
Widge Newman, Chairman

Write Horace

Lynn Childs
708 Fulton St.
San Francisco, Calif.

January, 25, 1955

Dear Mr. Gray,

The following is a brief resume of our situation here in San Francisco re the projected concert. Having talked to our East Bay friends we find that they are proposing a one month postponement, changing the dates from the present Feburary schedule to one in March, covering the period from the 15th through the 27th. We heartily concur with this request since a number of retarding factors have placed some difficulties in the way of proceeding as originally decided.

On the question of sponsors, we have spoken to most of the leading community figures here several weeks ago and without exception, there was a warm and favorable response to the idea of support to a concert. They agreed that there should ba a community meeting at which all the leading people could come together and determine the best possible forms of support etc. Unfortunately at the precise time when this gathering was to take place, the whole community was in an uproar due to the position taken by the NAACP regional director, supporting Harry Lundebergs attempt to raid the Marine Cooks division of the ILWU---after nearly all the community leaders had gone on record and had set up a committee in support of the ILWU union as the only means of guaranteeing the security of the 1500 Negro workers in that industry. I am sure you are aware generally of the situation in that regard. In any event, the pressures and threats exerted by the NAACP regional director, although being resisted, did have a disrupting effect on our attempts to gather together a broad list of sponsors, arrangements committee and soforth. We are going to make a fresh attempt to reconvene the meeting as discussed above and accomplish this purpose----the additional time will be sorely needed.

On the question of a hall--here again, the usual difficulties. We had a committment from the management of the Geary theatre--the theatre where Paul did his performance of "Othello." This theatre is one of the cities two legitimate theatres. The management had a booking for a new Soviet film and did not know the exact date but was waiting for a call from New York to verify the dates, and after a week of waiting we find that the time was for the period covering the time of the concert. We were informed only yesterday that no dates were available.

As you know, this a very difficult town in which to secure an adequate hall--we are trying to avoid such halls as the California Hall and the ILWU auditorium, which, aside from other negative features, are not large enough and have very poor acoustics. Several alternatives remain, and we wish your immediate opinion onthem. One is the Colisium bowl, at which Mr. Robeson sang in 1949--- and while available, and seats 3750, has also very poor acoustics and terrible dressing rooms. The other possibility is the United Nations theatre--which seats 1150, is a first class theatre and located in the

[illegible]

[illegible] heart of the city. We will know Monday whether this is available or not---but as it is also too small for the concert we anticipate, the only solution ther being, a two day concert arrangement--possibly Saturday evening and Sunday afternoon. It would have many advantageous features----the name alone, coupled with the forthcoming centennial celebration of the United Nations here would have a lot of publicity value. The type of theatre that it is would also assist in obtaining sponsors.

There are two questions that we should like to have an answer to. 1. What has Mr. Robeson planned for a program? The reason we ask this is because we took a cue from the press release that you sent saying that he did exerps from Othello. We found this had great appeal for broad sections of people. 2. We must know whether a 2 day concert would be too trying for the artist and what your thinking is on this project before we meet with the management of the theatre next Monday. Can you send a night letter on this by Thursday or Friday.

Every one is antipating the concert and Pauls visit, and there are many possitive aspects of our efforts at this point.

Please let me hear from you this week.

Sincerely,

Lynn Childs

Lynn Childs

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W. P. MARSHALL, PRESIDENT

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OC391

O.BLA326 LONG NL PD=BERKELEY CALIF 25=   1955 JAN 26 AM 3 29

JOHN GRAY= NV ✓
139-W-125TH ST SUITE 6 NYK=

SITUATION FOLLOWS: L.A. HAS BANQUET MARCH 5; UNITARIAN CHURCH MARCH 11: PLANNING NEGRO CHURCH AFFAIR 13 THEYSTATE BANQUET WILL GUARANTEE 3 TO 4 THOUSAND DOLLARS, WHICH WILL ALLOW PLANNING OTHER EVENTS WITH STRICT FINANCIAL QUARANTEES. . SAN FRANISCO PLANS PROGRESSING PROSPECTS FAVORABLE BUT NUT FINALIZED; SAME TRUE IN EAST BAY; HAVE RECEIVED SOUND PROMISES ON SPONSORSHIP & SUPPORT- ADDITIONAL TIME NEEDED TO INSURE PLANS URGE FOLLOWING PLAN; BEGIN ENGAGEMENT IN LA. MARCH 2 OR 3RD REMAIN THERE THROUGH MARCH 14 BAY AREA MARCH 15 THROUGH 27 DIVIDED; S.F. 15-20; EAST BAY 21-27 PLEASE ANSWER IMMEDIATELY=

:MATT=..

Major engagement
after 15th that is
16-17 on

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

NORTHWESTERN UNIVERSITY
The Student Governing Board
SCOTT HALL, EVANSTON, ILLINOIS

1910 Orrington Avenue
January 27, 1954

Dear Mr. Robeson,

I am writing this letter as committee chairman of the Northwestern University Student Governing Board Speakers Bureau. We are interested in bringing to the campus men and women whom we think will be of interest to an audience of students, faculty and administration.

We think that your presence at such a speaking engagement would be most interesting for such an audience. Unfortunately we have no funds for this project, and so such a talk would be entirely contingent upon your being in the Chicago area anytime from now until the latter part of May.

If by any chance you will be in this area, the arrangements may be made with but a few days notice.

Please feel free to reply anytime if the chance arises that you may be in the area, my address is as in the upper left corner, and will be the same throughout the remainder of the year.

Sincerely,

Bruce Golden

Jan. 27, 1955

Matt Crawford
1399 Delaware
Berkley Cal.

Proposed change of dates approved. Procede with planning for Bay area from Mar. 16, thru mar. 28, Letter to follow.

John

JOHN HOWARD LAWSON
948 ELYRIA DRIVE
LOS ANGELES 65, CALIFORNIA

Jan. 30th, 1955

Dear Paul:

I wrote you some little time ago, in care of your brother's address on 136th St., asking if it might be possible for you to attend a small gathering sponsored by ASP during your coming visit here in March.

I am troubled that I have received no answer, and wonder if the letter reached you?

With warmest affection,

Jack

FIRST UNITARIAN CHURCH

Telephone DUnkirk 9-1356 • 2936 West Eighth Street • Los Angeles 5, California

STEPHEN H. FRITCHMAN
Minister

January 31, 1955

Mr. John Gray
139 West 125th Street
New York 27, New York

Dear Mr. Gray:

Thank you very much for your letters of January 5th and January 10th. We are very happy to receive advance notice of the selections from which Mr. Robeson will choose his program. We are sorry although we can understand his feeling that it is not feasible to include a part of "Denmark Vesey." I doubt if the choir will sing it that evening.

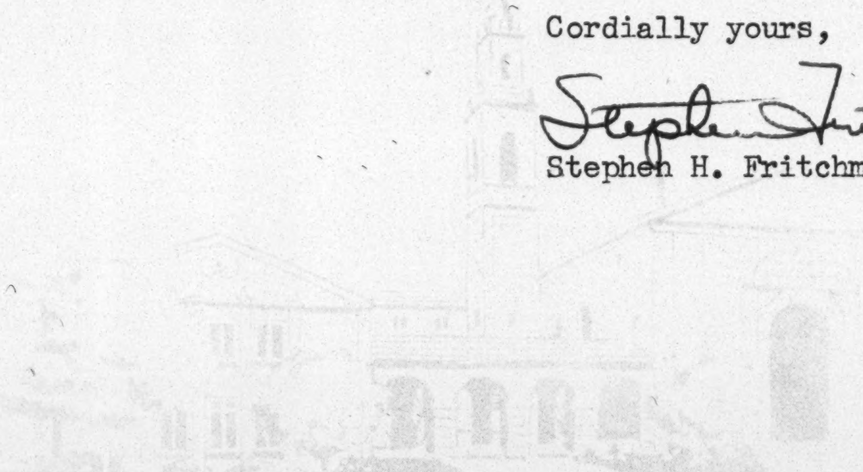
We are also very appreciative of Mr. Robeson's generosity regarding his fee. However, since this is a benefit program for our tax fund made necessary because of the loyalty oath issue, the Board of Trustees voted to have a collection taken during the intermission in the evening program. Church organizations and individuals will be asked to send up contributions. I did want Mr. Robeson to know of the Trustees action and trust he will have no objections.

We would also like approval of our opening the program with our church choir singing a Negro spiritual which Mr. Atkins, Mr. Hille and I all feel the choir does exceedingly well. This would be a special gesture of welcome to Mr. Robeson, if it is agreeable.

Cordially yours,

Stephen Fritchman

Stephen H. Fritchman



FIRST UNITARIAN CHURCH

Telephone DUnkirk 9-1356 • 2936 West Eighth Street • Los Angeles 5, California

STEPHEN H. FRITCHMAN
Minister

February 1, 1955

Mr. Paul Robeson
139 West 125th Street
New York, New York

Dear Paul:

Is there any possibility that you and Mr. Gray and your accompanist would be able to come to our home after the recital on March 11th with four or five friends and have an opportunity to relax and talk a bit? I know you will be tired after the recital and this may be an impossible suggestion but Mrs. Robeson suggested that I mention it as an after program event rather than something before hand and I think it is a very good suggestion. As you may know, she went to the home of one of our members after her lecture and we had a very happy time, though this was a much larger group than I had in mind. If this is an agreeable suggestion may I hear from you at your convenience on it?

You may be interested to see that I gave a rather long and documentary sermon on Africa last Sunday. The first time I have ever devoted an entire morning to the African people's needs and challenges and I can assure it was very well received. It made me most happy to have some African students from the universities there and to find their warm and cordial response.

Ever sincerely,

Stephen Fritchman

Stephen H. Fritchman

February 3, 1955

Mr. Stephen H. Fritchman, Minister
First Unitarian Church
2936 West Eighth Street
Los Angeles 5, California

Dear Mr. Fritchman:

It is with great reluctance and regret that I must write to inform you that circumstances beyond our control make it necessary for Mr. Robeson to cancel his visit to California during February and March. The reason for this decision is that, aside from the concert scheduled at the First Unitarian Church, we have received no solid assurance of other appearances and activities in the State.

As originally discussed with interested friends some months ago, the trip was planned in terms of a number of public events, concerts and meetings, to be held in San Francisco, Oakland and Los Angeles. Against this background Mr. Robeson was more than happy to again appear in concert at the Church.

We now learn, however, that plans for other activities in all three cities have not materialized. For Mr. Robeson, his accompanist and his secretary to make the trip to Los Angeles to fill one engagement would be unfeasible, though he would delight in nothing more than being associated with the important work of the First Unitarian Church.

We realize the difficulties which this decision imposes upon you and the Church family, but I fear that the situation affords us no alternative. Mr. Robeson has asked me to assure you that whenever he next visits California he will want and feel obliged to appear in concert at the Church if your plans and schedule permit. We also know that some expenses have been incurred in preparation for the March 11 concert and will assume responsibility for these if you will advise us of the amount.

I trust you will convey to the members of the church and the planning committee an expression of Mr. Robeson's deepest regrets at the necessity of taking this action.

Sincerely yours,

John Gray

ASP

NEW YORK COUNCIL OF THE ARTS, SCIENCES AND PROFESSIONS
35 West 64th Street, New York 23, N. Y. Telephone: SUsquehanna 7-4677

February 7, 1955

Mr. Paul Robeson
Freedom Associates
139 W. 125th Street
New York, New York

Dear Paul,

Here is the check for $500 which is small payment indeed for your glorious contribution to our concert commemorating Negro History Week.

Here's hoping we can plan another such event together soon.

Love,

Marvel

Marvel Cooke, Director,
N.Y. Council, ASP

MC:lo
enc

264

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WESTERN UNION

W. P. MARSHALL, PRESIDENT

1220

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UBCC JG RX PD VIA DLY SVCD GSA DUPLICATE OF TELEPHONED TLGM

GLENDALE CALIF FEB 7 1955 1156AMP

PAUL ROBESON DLR IN AM FEB 8TH MV

CARE JOHN GRAY 139 WEST 125 ST APT 6
FONE MONUMENT 68700 NEW YORK NY RX

ENTIRE CHURCH SOLD OUT FOR MARCH 11 TRUSTEES AND I BOTH RECOMMEND SECOND NIGHT MARCH 12 WHICH WOULD PERMIT YOURSELF AND ACCOMPANIST TO MAKE COACH PLANE TRIP LEAVING NEWYORK THURSDAY RETURNING SUNDAY MORNING. CANCELLATION WITH HOUSE SOLD CREATES IMPOSSIBLE SITUATION HERE NOW OR FUTURE OUR TAX STRUGGLE WOULD BE GRAVELY JEOPARDIZED. AM SURE WE CAN SELL SECOND NIGHT PLEASE PHONE ME CHAPMAN 55849 ANYTIME TODAY OR TONIGHT WILL DEEPLY APPRECIATE YOUR UNDERSTANDING AND COOPERATION IN THIS CRITICAL SITUATION

STEPHEN H FRITCHMAN

1216A FEB 8

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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WESTERN UNION

TELEGRAM

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OA043

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JOHN GRAY=

:17 WEST 24TH ST NYK=

WE RELUCTANTLY ACCEPT DECISION TO CANCEL MARCH TOUR WE SHALL CONTINUE BUILDING SPONOSOR GROUP AND PLANNING FOR FUTURE WILL WRITE DETAILS LATER=

:MATT=..

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

139 West 125th Street
New York City

February 10, 1955

Mr. Stephen H. Fritchman, Minister
First Unitarian Church
2936 West Eighth Street
Los Angeles 5, California

Dear Mr. Fritchman:

As per our long distant conversation Iam writing to confirm our agreement. Mr. Robeson agrees to give two concerts for the church on March 11, and March 13,.

Artists fees of Five-hundred ($500.00) is to be paid from the first concert. The first monies from the second conc ertare to go towards expenses, transportation, living expenses, etc. After said expenses are covered, the balance to be distributed according to plan to be worked out.

As we see it now the party of two artists will leave New York on Wed. March 9, arriving in Los Angeles March 10, resting until first concert on Friday nite. Resting on Sat. with second concert on Sun. nite. The following two or three days will be spent visiting friends, contacts, and leaders in the Negro community. Mr. Robeson plans to leave about Wednesday to return home.

Iam writing Mr. Horace Alexander requesting that he assist in some of the arrangementd with housing, appointments, and other details.

It would be helpful to have transportation costs, either partially or the total amount in advance.

Please keep us advised of developments there.

Sincerely,

John Gray

JG:rm

139 West 125th Street
New York City

February 10, 1955

Mr. John Howard Lawson
948 Elyria Drive
Los Angeles 65, Calif.

Dear Mr. Lawson:

Both of your letters addressed to Mr. Robeson were received. There was delay in answering due to uncertainties regarding visit to California. Now that a very limited visit is to take place due to inability of the California people to guarantee more definite plans, Mr. Robeson has asked me to convey to you his regrets at being unable to accept your invitation at this time.

He sends his personal greetings to you and your wife. Looking forward to seeing you soon.

Sincerely,

John Gray

JG:rm

139 West 125th Street
New York City

February 10, 1955

Mr. Widge Newman, Chairman
Los Angeles Comm. To Secure Justice for Morton Sobell
468 North Western Ave.
Los Angeles 4, Calif.

Dear Mr. Newman:

Your recent letter addressed to Mr. Robeson was received. He has asked that I convey to you his regrets because of his inability to accept your invitation to appear in private concert. He will be in Los Angeles for a very limited stay during which he will appearin two concerts at the Unitarian Church.

Any assistance that can be given to make these concerts successful will be greatly appreciated.

Sincerely,

John Gray

JG:rm

STEPHEN H. FRITCHMAN
604 CAVANAUGH ROAD
GLENDALE 7, CALIFORNIA

Sunday
Feb. 13

Dear Paul -

We are _very_ happy you are coming for the second concert. Enclosed is the travel check of $660.00. We began today (as we observed Negro History Week Sunday) to sell tickets for your second concert.

Would Saturday afternoon or evening be preferable to meet our trustees for refreshments at my home in Glendale? If you will let me know I'll inform Horace Alexander. This invitation is also of course for Mr. Booth.

Sincerely

Steve

Enclosed is my Negro History talk last year.

STEPHEN H. FRITCHMAN
604 CAVANAUGH ROAD
GLENDALE 7, CALIFORNIA

2/13/55

Dear Mr. Gray —

Would you be good enough to give this note to Mr. Robeson.

Your letter was deeply appreciated.

Cordially

Stephen Fritchman

139 West 125th Street
New York City 27,

February 14, 1955

Dear Horace:

Here we go again. When Mr. Fritchman was notified of our decision to cancel the visit to California, he immediately reacted saying that due to a complete sell-out of the house for March 11, he suggested that Paul and Alan come to Los Angeles if only to do the scheduled concert and another concert on Sunday nite March 13, in order to cover expenses. Agreement has been reached on this proposals. The only public affairs to be held being the two concerts at the church.

Now within this arrangements we have some problemsto consider1

I will not make the trip with them. Therefore, we want you or some other responsible person to guarantee security, housing, entertainment, a car to be put at his disposal and arrangements for him to visit some community leaders while in Los Angeles. A suggestion on housing is made by Lou. Since a quiet place is desired, Lou suggests that perhaps arrangements can be made for them to stay at the Rostadahas. What do you think?

As to community people Paul will be able to do much about this on the spot by contacting some of his relatives there. Time should be allowed for this. It is also suggested however that you contact Lucius Lomax and his wife, George Thomas and others to arrange appointments.

We have received requests from, John Howard Lawson, and the Sobell Committee. Lawson was writing for the A.S.P. I am answering both of these stating that it will not be possible to make these engagements on this visit.

It looks now as if they will leave New York on Wed. Mar. 9, travel during the nite arriving in LosmAngeles Thurs. morning, no activities that day. First concert Friday nite., second concert Sunday nite. Remaining over two or three days and leaving about Wed. Mar. 16,.

Will please write us in detail about all arrangements proposed. We expect here that California progressives will accept this important responsibility of guaranteeing Mr. Robeson's welfare, and his comfort while in your city.

We suggests that all possible support be given in order in order to fill the second concert.

Sincerely,

John Gray

February 16, 1955.

Dear John,

We received your letter of the 10th clarifying the phone call of last Monday.

In our opinion room must be made in the present schedule for one public affair for Paul Robeson in the community. We suggest that this be in the nature of a reception at which we highlight the passport issue and at which Paul Robeson would speak.

At this time it would be politically incorrect not to have something of a public affair even though modest and sponsored by either Freedom or N.L.C. or any other cause or organization with which Paul Robeson has been directly associated.

Regards

Horace

P.S. We will undertake the responsibility for the physical arrangements which you requested.

H.

Feb. 21, 1955

8735 N.E. Alberta
Portland (20) Oregon

To Mr. John Gray
Secretary to Paul Robeson
Suite 6
139 - W - 125th St.
New York 27, New York

Dear Sir:

I have been asked by the committee to which I belong (Oregon Committee for Constitutional Rights) to write to you as chairman of the Robeson Committee for the details in which we could get Mr. Robeson to sing in Portland on his tour this year.

We feel that we could arrainge a concert this year if Mr. Robeson's guarantee wasn't to much. Mr. + Mrs. Jerry Markey in Seattle felt that some arraingement could be made when I talked to them last week.

I was in touch with you last year but things here fell thru when the Velde committee come to town + indicted four of our Oregonians, and we didn't have a committee to work thru. But we do feel that we now have the workers and a committee to work ~~thru~~ thru to at least guarantee a moderate success if not a overwhelming success. This we didn't have last year.

The committee has offered to sponsor Mr. Robeson if he could come.

Hoping to hear from you soon with some details + ways to guarantee a success I Remain

Redford L. Watson
Chairman Robeson Committee (OCCR)

139 West 125 St.
New York 27, N. Y.
February 21, 1955

Mr. Horace Alexander
736½ East 74 St.
Los Angeles, Calif.

Dear Horace:

Your letter of February 16, was received. We have discussed your proposal of a public affair in the community. Our thinking here is that such an affair may cause some conflict or problems with the Church selling out its second concert. If such an affair would conflict in any way with the success of the second concert, then we think it should not be done. You may raise this question with Mr. Fritchman and the Church people but please do not pressure them.

I am sending a copy of this letter to him.

Sincerely,

John Gray

JG:rb

139 West 125 St.
New York 27, N. Y.
February 21, 1955

Mr. Stephen H. Fritchman
First Unitarian Church
2936 West Eighth St.
Los Angeles 5, Calif.

Dear Mr. Fritchman:

Your letter of February 13, with the check enclosed, was received. Many thanks.

Paul has asked that I advise you that he will be happy to meet with the trustees on Saturday afternoon (late).

We recently received a request from Horace seeking agreement to arrange a public gathering in the form of a reception in the Negro community. I suggested that he discuss this with you. Enclosed is copy of my letter to him.

If such an affair conflicts in any way with your ability to sell-out the second concert, then we are definitely against it taking place.

Paul sends warmest regards.

Sincerely,

John Gray

JG:rb
encl.

FIRST UNITARIAN CHURCH

Telephone DUnkirk 9-1356 • 2936 West Eighth Street • Los Angeles 5, California

STEPHEN H. FRITCHMAN
Minister

February 23, 1955

Mr. John Gray
139 West 125th Street
New York 27, New York

Dear Mr. Gray:

Thank you for your letter today with the receipt for the travel advance.

I am delighted that Mr. Robeson and Mr. Booth can come to the Trustees and Staff Reception at our home at 4:30 p.m. Saturday, March 12. I am asking Mr. Alexander and his wife to bring them out to Glendale for the Reception.

Mrs. Mosley of our church office, is in touch with Mr. Alexander telling him that by Sunday we will know whether all of our tickets are sold for the second concert. If they are all gone or nearly gone the church has no objection, of course, to another event arranged by Mr. Alexander. The tickets are going very well and we think this undoubtedly will work out.

Enclosed is the copy for our printed program for the two concerts based on your letter of January 5. If there are any changes Mr. Robeson would like to make, will you please return this copy immediately before we go to our printer with it. Do you wish to have Mr. Booth's piano selections listed on the program? If so, will you kindly attach them to this copy when you return it.

Sincerely yours,

Stephen H. Fritchman

Stephen H. Fritchman (G)

I

Sonata in E Flat	Beethoven
Presto	
Sonata in F minor	Brahms
Andante	
Three Russian Folk Dances	Gretchaninoff
Kasatchok	
In my Garden	
Kamarinskaia	
Sonata #3	Dello Joio
Theme and Variations	
Presto	
Allegro	

II

Chinese Suite	Liu Shea An
Prelude	
Puppet's Dance	
Yonder My Heart Rests	
March of Young China	
Dansa Negra	Guarnieri
Bachianas Brasileiras #4	Villa-Lobos
Three African Dances	Amanda Aldrich
Call to the Feast	
Luleta's Dance	
March of the Warriors	
Scherzo in B flat minor	Chopin

BRONX BRANCH, N.A.A.C.P.

January 14, 1955

Dear Friend,

We enjoyed having you as a member of our Branch and regret very much that your membership has expired.

We need your membership and participation to guarantee an effective and ever-growing Branch, which will be able to do its share in the important nation-wide campaigns taken on by our organization, as well as help to answer some of the needs of our own community.

Enclosed is a membership blank which you may return to me (1115 Intervale Avenue) or bring it with you to our next regular membership meeting. We meet on the last Monday in the month at Fellowship House, 836 East 165th Street, at 8:30 P.M.

You can help us further by getting a relative or friend to join up with us. Bring them with you to our next meeting -- let's get off to a good start this year!

Sincerely,

Clarice Booth

Clarice Booth
Secretary

I (Alan Booth)

II

1. Peace Song - Beethoven
2. Almighty Fortress - Bach
3. Over the Mountains - Quilter
4. Goin' Home - Dvořák
5. Oh no John - Quilter

III

1. Didn't my Lord Deliver Daniel } arranged by Lawrence Brown
2. Sometimes I Feel like a Motherless Child

3. The Orphan } Mussorgsky
4. Tiapa (A Children's Song)
5. The Flea

Intermission

III Alan Booth

IV

1. Zog nit Keynmol = Arr. Lawrence Brown
2. Lullaby - Schubert - arr. Engel
3. Kaddish
4. Seminarian
5. Excerpts from Boris Godonov - } Mussorgsky

Overflow crowd hears Robeson in L.I. concert

Afro. Am. 7/26/55

CORONA, L.I., N.Y. (ANP)—Renowned baritone Paul Robeson sang to an overflow crowd at the Antioch Baptist church here last week.

The recital program was composed mainly of Negro spiritulas but also included a few classics as well as some interpretative acting.

During the intermission, Robeson made a personal appearance in the lower auditorium where he sang a few extra numbers.

The concert included "Balm in Gilead," "Going Home," "Swing Low Sweet Chariot," "Old Man River," "Water Boy," "Didn't My Lord Deliver Daniel," and "The House I Live In."

Robeson was accompanied by Alan Booth. Soprano Clara Richardson supplemented the program with a group of five numbers which included Burleigh's "I Don't Feel No Ways Tired."

Paul Robeson Jr. was seated in the reserved section along with his mother who was presented with a double orchid corsage.

1168½ No. Madison Ave.
Los Angeles 29, Calif.
March 5, 1955

Our dear brother, Paul,

For several weeks, the choir of the First Unitarian Church has been looking forward with great enthusiasm to your visit with us next week end. We voted to ask the Negro Labor Council to see if your schedule could stand the additional time it would take to spend a couple of hours with us on a Sunday afternoon, preferably, when we get together regularly for an informal song-fest. They thought that it would not, inasmuch as your time here was limited. Then, when you generously agreed to give an additional concert on Sunday night, we knew that it would be asking too much.

However, we still are not happy until you know how much we would have liked to have you with us, NOT to sing for us, but just to sit down with us as people who love you for yourself and for the principles for which you stand. Most of us are untrained musically, but we have the rare good fortune to have such fine people and musicians as Arthur Atkins as our choir director and Waldemar Hille as the accompaniest who inspire us continually with their skill, spirit, and choice of material.

We come from many walks of life, and many of us have had the experience of being dislocated from our usual profession or job or location, but have found acceptance in a fighting group led by a minister with a sense of real social responsibility and human decency.

We can think of no one who will be so welcome to such a fellowship as you. And if there is an opportunity for you to stop in to our regular choir practice at the church on THursday night, or if you could still by some chance join us at our get-together song-fest, we would just turn back-handsprings!

Maybe others have told you, but let me be one more to tell you of the strength which you gave to me at a crucial time in my life. It was in Gary, about 1945-46, when our militant union of social workers (UPWA) who had given much leadership in the community of steel-workers, was broken up by every classic device of a conniving management: snatching people to the army, "forgetting" to notify of promotion exams, pitting Negro against white, encouraging stool-pigeoning, in order to break us up. I was sick and bitter and unable to get a job (with a child dependent upon me) and deeply disappointed that my union brothers and sisters could not see how these devices were being used to disunite us. About that time, you had dinner with the remnants of our union and the exhilaration of your belief in people and our cause renewed my strength so that I was able to quit feeling sorry for myself, get a better look at the over-all picture, assess the situation with less personal feeling, and get myself off to a new location and different kind of job.... I often wonder how many, many people you have lent strength to, and I'm sure it must be millions.

We hope that on this trip, we won't exhaust your great generosity, but that with your giving, our enrichment will spread so that many more will be warmed with the strength of our common belief in the goodness and decency of the human race!

We welcome you will all our love.

Marie Talbot
(for the choir)

University of Wisconsin Labor Youth League

Madison, Wisconsin
March 5, 1955

Mr. Paul Robeson
c/o Freedom Associates
New York, New York

Dear Mr. Robeson,

We are contacting you concerning the possibility of a concert sponsored by the University of Wisconsin chapter of the Labor Youth League here at the University of Wisconsin sometime during this semester. The type of event we anticipate would be a large public concert.

There are many students here in Wisconsin who have not had a chance, recently, to hear you sing. There are many who have never had the opportunity to listen to you. We would not only enjoy hearing you sing, but would be greatly pleased to sponsor you.

We would appreciate knowing whether you would be available for a concert, possible dates and what sort of financial arrangements could be made.

We will be glad to help in the arrangements in any way we can.

With Sincerest regards,

Jaclyn Cronick
for the Labor Youth League,
University of Wisconsin Chapter

Jaclyn Cronick
1104 W. Johnson
Madison, Wisconsin

Mar. 7, 1955

Horace Alexander
736½ East 74th St.
Los Angeles Cali.

Arriving T.W.A. Flight 91, International airport, Thurs. Mar. 10, 6 A.M., Please advise re: housing arrangements ~~and~~ notify ~~Mr~~. Fritchman of arrival.

Stephen H. Fritchman
2936 West 8th St,
Los Angeles Cali.

Party Arriving T.W.A, Flight 91, International Airport Thurs. Mar. 10, 6 A.M.,

John Gray

Stephen H. Fritchman
First Unitarian Church
2936 W. Eighth St.
Los Angeles Cali.

Regret ~~to~~ inform you circumstances beyond our control make necessary cancelation of Mr. Robeson's visit to California.

Airmail Letter ~~to~~ follows.

John Gray

139 W. 125 St.
New York 27, N. Y.
March 7, 1955

Mr. Redford L. Watson
8735 N. E. Alberta
Portland 20, Oregon

Dear Sir:

Your letter of February 21 was received.

Mr. Robeson has asked that I inform you that he appreciates your invitation. Plans for a trip to the northwest this Summer are not definite at this time. When we are positive that he will be in that area we will again contact you about the possibilities for a concert.

Please express Mr. Robeson's deepest personal regards to the members of your Committee.

Sincerely,

John Gray

JG:rb

139 W. 125 St.
New York 27, N. Y.
March 7, 1955

Mr. Bruce Golden, Chairman
Student Governing Board Speakers Bureau
1910 Orrington Ave.
Evanston, Ill.

Dear Sir:

Your invitation to Mr. Robeson to speak for your organization was received. He has asked me to inform you that he appreciates your invitation and is giving consideration to the possibility of accepting. When more definite information is available, he will contact you.

Sincerely,

John Gray
Secretary

JG:rb

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

W. P. MARSHALL, PRESIDENT

=(42)=

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=Int'l Letter Telegram

VLT=Int'l Victory Ltr.

1955 MAR 9 AM 5 00

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

NA031 PD=LOS ANGELES CALIF 9 1210AMP=

JOHN GRAY SUITE 6=
139 WEST 125 ST=

ARRANGEMENTS COMPLETE WILL BE AT AIRPORT TO MEET THEM 6AM THURSDAY MARCH 10TH=

HORACE ALEXANDER=

6AM 10:

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Burbank
April 11, 1955

Dear Mr. Robeson.

I trust you are well and not working harder than any two average men.

Your two concerts here are still the subject of great discussion and I am sure they will long be remembered by those relatively few people who were able to attend. Our choir has shown the effects of our evening spent together and are now much more understanding of the role they must play in bringing back to people the music born of people.

You have made my job just a little easier for which I am very grateful.

Enclosed is the music of the Solo parts of "Asher Levi" About which we spoke.

I know that the long Narrations in Yiddish would make for great obstacles and have arranged that they can ~~to~~ be read by someone here in the 3rd person ~~without~~ without affecting the dramatic qualities too seriously.

The performance date is June 18th At the Embassy and I would appreciate your answer as soon as you can give it to me.

Thank you Mr Robeson for your time and consideration.

I am yours in Peace

Arthur Atkins

received music
Will not be able to come
Will sing in Ent in 19th.

Suite 6,
139 W. 125 St.
New York, N.Y.
April 15,1955

Mr. Arthur Atkins,
c/o First Unitarian Church
2936 West Eighth Street,
Los Angeles 5 , California

Dear Mr. Atkins:

Mr. Robeson has asked me to inform you that he has received the music for which he is very grateful.

He is singing in the East on June 19 and therefor regrets that he will be unable to be in Los Angeles on June 18. Although,it is likely that he will be on the west coast later in June he will not be singing .
~~He~~
He sends his best regards to you and the members of the choir.

Yours sincerely,

Thomas Richardson

LOS ANGELES COMMITTEE TO SECURE JUSTICE FOR MORTON SOBELL

THE SOBELL COMMITTEE
468 NORTH WESTERN AVENUE
LOS ANGELES 4, CALIFORNIA

86

Monday, April 18, 1955

Dear Mr. Robeson,

When we met in New York, you were kind enough to say you would be available to us whenever we would arrange a free period. It is inreference to this that I am contacting you now.

We would like very much to arrange a Christmas Concert for you at the Embassy Auditorium, and a private affair of size around the holiday season. We would like to have it take place on the 17th of December, and we will have to book well in advance to be assured of the date.

If I can have a confirmation from you, I will reserve the date at the Embassy and begin to arrange our program in the between months accordingly.

Very best personal regards and best wishes,

Widgs Newman

Widgg Newman

acknowledged
4/27/55

April 22, 1955

Dear Mr. Robeson,

Miss Schwab has informed us that you might conder singing at the University of Kansas. The Current Affairs Club would be delighted to sponser you if the financial burden wouldn't be too great.

Our purposes in bringing you here would be two-fold: 1) Many people here would like to hear you sing. 2) We would like Kansans to learn to be less afraid of the 20th century.

This academic year we have brought to the campus Salt of the Earth, Edgar, Snow, and Leo Huberman. We tried to get Howard Fast but he was ill. Unusually large audiences, for Kansas at least, turned out for these lectures.

These activities have rather depleted our funds and our contributors, so that we should like to know how much money you would need.

The best dates for us would be the 1st or 2nd week in May. A later date, although it might conflict with final examinations, is not entirely impossible.

We would appreciate hearing from you as soon as possible.

Sincerely,

Ann Mari Buitrago

Ann Mari Buitrago
for Current AffairsClub

FRANKLIN FOLSOM
CHAIRMAN

FRANCES LEBER
VICE-CHAIRMAN

DANIEL L. TINDALL JR.
VICE-CHAIRMAN

DOROTHY ELDRIDGE
EXECUTIVE SECRETARY

NEW JERSEY COUNCIL FOR JOBS, TRADE and PEACE
BOX 166
EAST ORANGE, NEW JERSEY

107

April 23, 1955

Mr. Paul Robeson
%Freedom Associates
139 West 125 St.
New York

Dear Mr. Robeson,

Our organization is planning a cultural event on Saturday evening, May 28th, to honor the memory of Walt Whitman. There will be readings from Whitman's poetry, and we hope to have a dancer.

We should very much like to have you appear on the program, as singer or dramatist or both, but we do not know what your fee is for such an occasion. Could you please let us know?

We plan a rather informal gathering, with perhaps one hundred people. The program will be almost entirely devoted to honoring Walt Whitman and to finding again the real America in his writings - but we shall have to devote a small amount of time to raising funds for our organization which we feel is doing a very important job in the present movement for peace.

I hope you will understand our need to ask you about the fee before making any final arrangements.

Could you please adress your reply to me at my home address: 194 Hillside Ave., Nutley, 10, N.J. - as I will receive it sooner that way?

Sincerely yours for peace,

Dorothy Eldridge

Dorothy Eldridge, Executive Secretary

BRONX COUNTY AMERICAN LABOR PARTY
683 ALLERTON AVE - OL-5-9917 -

Left mess with Mr. Goldin
State ALP
4/27/55

Dear Thelma—

We are considering a cultural evening in Manhattan Center on May 25th. People's Artists are providing an array of talent.

We would like to know whether Paul Robeson will be able to headline this program. If so, we would like to know as quickly as possible.

This is a repeat affair of the successful one held last year by our County.

I will call in a few days to confirm.

Sincerely yours
Steve

139 West 125th Street
New York, N.Y.
April 27, 1955

Mr. Widge Newman
The Sobell Committee
468 North Western Avenue
Los Angeles, California

Dear Mr. Newman:

This is to acknowledge receipt of your letter of April 18th. Mr. Robeson has asked me to advise you that because he has not yet finalized his plans for the last four months of the year, he is unable to make a commitment at this time for December 17, 1955.

He suggests that you write again early in the fall when his schedule will be much more definite.

Yours sincerely,

Thomas Richardson

Committee To Secure Justice For Morton Sobell

1050 SIXTH AVENUE, NEW YORK 18, N. Y.

LOngacre 4-9585

San Francisco
Sobell committee
Rm 46
1122 Market St.
San Francisco, Calif.

May 5, 1955

Mr. Paul Robeson
Freedom Associates
139 W. 125th Street
New York City

Dear Mr. Robeson:

Thelma Dale suggested that I write you this letter. Sylvia Steingart of our San Francisco committee has asked me to take up the arrangements for the meetings about which she spoke to you when she was in New York. As I understand it, you told her at the time that you might be able to appear at affairs in San Francisco in memory of Ethel and Julius Rosenberg and in behalf of the fight for justice for Morton Sobell.

The dates that Sylvia is now projecting are June 18th and 19th, that is, she would like to have you for both dates.

We are most anxious to get a confirmation as to whether these dates will be satisfactory to you.

Thank you very much for your cooperation.

Sincerely yours,

Theodore Jacobs

Theodore Jacobs
FOR THE COMMITTEE

264

PAUL ROBESON

Suite 6,
139 West 125 St.
New York, N.Y.
May 6, 1955

Ann Mari Buitrago
Current Affairs Club
University of Kansas
Lawrence, Kansas

Dear Miss Buitrago,

Mr. Robeson has asked me tonacknowledge receipt of your letter of April 22. He was extremely interested in receiving the invitation to appear at the University of Kansas for the Current Affairs Club. Unfortunately, present committments make it impossible for him to be at the University during the month of May.

He suggests that the Current Affairs Club contact him again when the fallsemester begins.

On April 28 Mr. Robeson appeared at Swarthmore College in a very successful program. His audience was composed of students, faculty members and townspeople. The engagement was extremely successful and I have inclosed a press release on the event.

Yours sincerely,

Thomas Richardson
Thomas Richardson

Suite 6,
139 West 125 St.
New York, N.Y.
May 6, 1955

Miss Sylvia Steingart
San Francisco Sobell Committee
1122 Market St.
San Francisco, Calif.

Dear Miss Steingart:

Mr. Robeson has asked me to send you inclosed letter.

Yours sincerely,

Thomas Richardson

Suite 6,
139 West 125 St.
New York, N.Y.
May 6, 1955

Ann Mari Buitrago
Current Affairs Club
University Of Kansas
Lawrence, Kansas

Dear Miss Buitrago,

Mr. Robeson has asked me tonacknowledge receipt of your letter of April 22. He was extremely interested in receiving the invitation to appear at the University of Kansas for the Current Affairs Club. Unfortunately, present committments make it impossible for him to be at the University during the month of May.

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Yours sincerely,

Thomas Richardson

CLASS OF SERVICE

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WESTERN UNION

TELEGRAM

W. P. MARSHALL, PRESIDENT

1201

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=International Letter Telegram

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OD013

O.SFR005 NL PD=SAN FRANCISCO CALIF 11=

PAUL ROBESON= m✓

1955 MAY 12 AM 2 58

139 W 125 ST NYK=.

JUNE 24 CONCERT PLANS DELAYED AND CANNOT PROCEED WITHOUT AUTHORIZING LETTERS FROM YOU TO EITHER OR ALL OF BELOW LISTED PERSONS WHO PLAN TO LEAD DRIVE ON SPONSORS AND OTHER ASPECTS OF SUCCESSFUL AFFAIR. DR CARLTON GOODLETT 1579 POST ST ATTORNEY RICHARD A BANCROFT 785 MARKET ST REV P S OGBORNE 2135 SUTTER ST CORDIALLY=

DICK BANCROFT=

139 West 125th St.
New York City, N.Y.
May 13, 1955

Dear Rev. Osborne,

I shall arrive in San Francisco, June 20th for the United Nations week. I will be delighted to appear in concert June 24th.

Thanks so much for your sponsorship and continued support. All my best to you and family and to your whole congregation.

With me will be my associate, Mr. Alan Booth, the distinguished Pianist.

Kind wishes,

Paul Robeson

PR/dm

139 West 125th Street
New York City, N.Y.
May 13, 1955

Dear Carlton,

Am arriving in San Francisco June 20th to be there for United Nations Week. I understand I will appear in concert on June 24th. Delighted to do so. Thanks for your continued interest and support.

All the best, thanks to all concerned. Looking forward to seeing you again. Regards to the family.

Sincerely,

Paul Robeson

Paul Robeson

PR/dm

139 West 125th St.
New York City, N.Y.
May 13, 1955

Dear Dick Bancroft,

Thanks for the telegram. Arriving in San Francisco June 20th. Delighted to appear in concert on June 24th. With me will be the distinguished Pianist, Alan Booth. Important to include him in advertisement. He had great success in Los Angeles.

Will be good to see you again,

All the best,

Paul Robeson

PR/dm

LAW OFFICES OF
McMURRAY, BROTSKY, BANCROFT & TEPPER
FIFTEENTH FLOOR, HUMBOLDT BANK BUILDING
785 MARKET ST., SAN FRANCISCO 3
EXBROOK 7-0977

RICHARD A. BANCROFT
ALLAN BROTSKY
LLOYD E. McMURRAY
RUBIN TEPPER

May 16, 1955

Mr. Paul Robeson
139 West 125th Street
New York City

Dear Paul:

I was very happy to receive your letter. You may be certain that the advertisement will cover the pianist Alan Booth.

I have assumed the responsibility of getting together a large group of sponsors who will welcome you to the city and who will endeavor to make the concert a success in every way.

We all look forward with a great deal of anticipation to seeing you again.

Warmest regards.

Sincerely,

Dick Bancroft
Richard A. Bancroft

RAB:q
op-34

June 7, 1955

Dear Paul:

Please excuse the delay in answering your letter which, because of the pains you took shall become one of my treasured possessions. I wanted to wait until I could give you some definite information.

The Sobell Committee decided to change the dates of both the S.F. & Petaluma meetings so that it would be possible to have you appear for us as you so generously & understandingly offered. Matt Crawford cleared Monday, June 27th for Petaluma – an informal reception but a large turnout expected. I don't believe you have been there since the meeting I arranged for you at the Santa Rosa Jr. College as part of your Wallace tour in 1948. As I recall you thought then that was your warmest audience.

As for San Francisco, we have scheduled our Memorial meeting for Wednesday, June 29 and hope that it will be possible for you to appear. No conflict with your concert will take place. In fact our committee is now selling tickets for your concert and will sell tickets for our meeting after that. However, no mention of another appearance will be made till after the night of your own ~~appearance~~ concert. I do hope it's possible for you to do this.

Please, dear Paul, leave a teeny little time for a personal visit, won't you? I look forward to seeing you (upon your arrival in our fair city) at a historic, momentous period, when achieving of peace looks more real than ever before.

My thanks + warmest regards

As Ever

Sylvia

150 GOLDEN GATE AVENUE ILWU SAN FRANCISCO 2, CALIF.
PROSPECT 5-0533 PROSPECT 5-2220

The DISPATCHER

PUBLISHED BY THE INTERNATIONAL LONGSHOREMEN'S & WAREHOUSEMEN'S UNION

MORRIS WATSON, EDITOR

7 June 1955

Dear Mr. Richardson:

Thank you kindly for your prompt letter of June 3.

If it is not possible for Paul to appear on Sid Roger's radio program here the 19th, would you ask him to please try to agree to tape a program with Sid during the week of the 20th, so Sid can broadcast it the following Sunday night?

I'm sure the actual making of the tape can be arranged at his convenience any time during that week, and will check on it with Sid.

But it would be very important to have Paul on the air here, as Roger's program is widely listened to- even if the broadcast takes place after the concert itself.

Roger is plugging the program on his broadcast every Sunday evening.

Most sincerely yours,

Alvah Bessie

Alvah Bessie

Thomas Richardson, Esq.
c.o Paul Robeson, Esq.
137 West 125 Street
New York, NY

100

June 7, 1955

Daily Worker
Advertising Departmnt
35 East 12th Street
New York, N. Y.

Dear Sirs:

We have been asked to send you the enclosed copy for an ad to appear in the NY edition of this week's Worker. The ad should be two columns by two inches.

Please run the same ad in the Daily on Wednesday and Friday June 15 and 17.

Kindly bill

Mother AME Zion Church
c/o Mr. Paul Robeson
139 West 125th Street
New York, NY

Please also run all except last two lines of the ad in "What's On" in the National Edition of the Worker June 19 edition and in the Daily Monday, Wednesday and Friday June13, 15, & 17th.

Any questions regarding the ad can be answered at the above office (Freedom).

Very truly yours,

Thelma Dale

PAUL ROBESON in concert
[illegible]
with
Beulah RichardsonActress Poet
and
Alan Booth, Pianist

Sunday, June 19 4 P. M.

Mother A. M. E. Zion Church
140-6 West 137th Street

Genrral Admission $1

Auspices: Progressive Club
Mother AMEZion Church
Rev. B. C. Robeson, Pastor

tickest available at church office
or call AU 6 - 0230

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This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION
TELEGRAM

W. P. MARSHALL, PRESIDENT

1201

SYMBOLS
DL=Day Letter
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LT=International Letter Telegram

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD (55) int of destination

NBH187 9=CNT N VANCOUVER BC 15 317P=
=JOHN GRAY=
139 WEST 125 ST 6

1955 JUN 15 PM 7 58

=MURPHY AND SMITH OUT OF TOWN UNTIL JUNE TWENTIETH
=OLIVE ANDERSON=

June 23, 55

Harvey Murphy, 111 Dunsmuir St, Vancouver, B.C.
anxiously awaiting details regards July Concerts
John Gray

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Home 'phone: NOrmandy 5-7638
Bus. " : NO 3-3341, ext. 401

1168½ No. Madison Avenue
Los Angeles 29, California
June 17, 1955

Our dear Paul Robeson,

The First Unitarian Church choir has had a self-evaluation meeting at which we criticized ourselves for so selfishly planning a social affair with you when you were here in March to the exclusion of our young adolescents who have not had the opportunity to know you previously.

One of our Negro members, when asked to bring his young ten-year-old daughter to meet you at the choir party, said that he hung his head in shame when the child asked, "Who is he, Daddy?" It has come sharply to our attention that a whole generation of children is growing up without knowing something about the struggles of the past twenty years and your part in them.

Is your time fully allocated when you come to Los Angeles soon? And would you be willing to spend at least part of a Saturday or Sunday afternoon getting acquainted with our young people? They are ages 14 on up to young college age. Some of them work and some go to summer camps, so week end days seem best for them, but I'm sure that the choir, which is sponsoring this party, will make any adjustment to your schedule that would be possible with the demands that we know must be made on you for your time. We hope to make this an informal garden party with no demands on you except that we and the young people would most dearly love to have you present.

Fraternally, Marie Talbot

(Mrs.) Marie Talbot (for the choir)

June 27, 1955

Dear Mrs. Talbot:

I am answering your recent letter to Mr. Robeson in his absence from the city.

We have sent your request to Dr. Matt Crawford
1399 Delaware
Berkeley.

If you do not hear from him shortly, I would advise that you communicate directly with Mr. Crawford who is handling arrangements for the Northern California visit of Mr. Robeson.

Very sincerely yours,

Thelma Dale
Gen'l. Mgr.

December 10, 1955

Dear Mary Helen:

Your recent letter was received.

I received a telephone call from Lynn Childs last week, asking that I send letters to several people whom she hopes to involve in activities in San Francisco. Enclosed is copy of letter sent.

Does she know the proposals that were made for the trip? I suggest that the expense money arrive at least one week before we are scheduled to leave, during the first week in February.

I showed your letter to Paul so that he could get your thinking about the rest in California. He said to hold everything.

Now that we've finished the business - How did you enjoy Xmas? We had a quiet Xmas. The Freedom party was very good, not as well attended as last year.

Here's best wishes for a peaceful New Year.

Please let us know what is happening.

How were things in L.A.?

Write soon.

Sincerely,

941—63rd St.
Oakland 8, Calif.

Dear John,

Please excuse this terrible pen. It scratches terribly.

Received your letter the other day. I gave out all of the material and letters to the proper people.

Matt will be writing to you, giving a detailed picture, if he hasn't done so already.

We had a lovely Xmas and "a" New Year. Hope you enjoyed the holidays.

Give Hazel, Paul, Alphaeus, and Lou my regards. Will write more soon.

Yours sincerely,

Mary Helen

Miss Lynn Childs
708 Fulton St,
San Francisco, Cali.

Dear Lynn:

Your letter of Jan, 25, was received. We are particularly interested in the struggles that you referred to around the marine cooks. Is it possible that Paul can make a contribution in helping to bring greater unity between the Community leaders and the workers?

Of ~~Uppermost~~ greatest importance to him, as to all of us, at this time is the Chinese Crisis and the Asian-African Conference. Can the trip to San Francisco further efforts on these fronts?

April 1955, marks his 30th anniversary

as a renowned artist ~~and peoples leader~~, as well as his 57th birthday. How can this be reflected in activities around his visit?

The old concept of gearing everything or even his main appearances around "the right to do concerts" while the world stand at the brink of disaster from atomic war seems to us not to be meeting the present day needs. ~~What do you think~~,

As to your suggestion on a place, has Consideration been given to Macedonia Bapt. Church? Is it not highly improbable ~~that~~ the U.N. Theatre will also be denied? If it can be obtained and held we think ~~that~~ a single performance will suffice.

Did you receive a copy of the Proposals for the trip as outlined in the letter to L.A.? Are there possibilities for one or more private fundraising affairs? Is the suggestion about the trade unionist gathering possible? What do you see as possible financially from the visit there? Have others accepted responsibility to work with you on any of the special projects? I ask these questions because success hinges on concrete organization and preparations.

Please communicate with me immediately. I forgot to mention earlier that the change in dates are acceptable, except that no major event should be scheduled before March 16,

I know that Ive raised many headaches but these are in line with the original projection of the visit.

Sincerely Your,
John Gray

Civic Aud.

Work with Miss Childs

Lynn Childs Walnut 1-0111
708 Fulton St. Home
833 Filmore Office

Dr. Carlton B Goodlet
579 Las Palmas Dr. San Fran.

Rev. P.S. Ogbarne
1938 Post St. San Fran.

Rev. F.D. Haynes
1832 16th Ave. San Fran

Dr. W. E. Garner
1802 Geary San Francisco

All in there power to guarantee support of Com.

Lynn Childs to reponsible

Miss Lynn Childs
708 Fulton St.
San Francisco, Cali

Dear ~~Mrs~~ Lynn:

I am enclosing copies of letters send to Dr. Goodlet, Rev. Oglorne, Rev. Haynes and Dr. Garner.

I hope that these ~~not~~ letters are in line with your request.

How are we progressing? Did you see a copy of the letter outlining the main proposals for the trip? Please keep in touch with us.

Sincerely

John Gray

FIRST UNITARIAN CHURCH OF LOS ANGELES
2936 W. 8th Street
Los Angeles 5, Calif.
DUnkirk 9-1356

FOR IMMEDIATE RELEASE

A check for $3,178.00 for the first installment on real estate taxes was sent today to H. L. Byram, County Tax Collector for Los Angeles by the First Unitarian Church of Los Angeles, 2936 W. 8th St., with a formal protest from the Board of Trustees which indicated basic religious principles prevented signing of the required "loyalty oath" now asked of religious, educational, and charitable institutions which seek traditional tax exemption.

The statement attached to the check today stated that "the said oath, as a condition of exemption from taxation, violates freedom of religion, and constitutes an unconstitutional attempt to establish civil jurisdiction over the solely religious subject matter of the 'advocacy' of churches and religious associations, and also constitutes an assertion of power by the state to sit in judgment upon the content of religious doctrine, creed, teachings and beliefs, all in violation of the provisions respecting freedom of religion provided in the First and Fourteenth amendments of the United States Constitution and Article I, Section 4 of the California Constitution". A detailed statement of other particular violations of religious freedoms of church members and organizations is included in the statement sent to Mr. Byram.

A Resolution opposing the California church loyalty oath passed at the annual meeting of the American Unitarian Association, Boston, Mass., in May, 1954, was included in the statement also. Statements from the by-laws of the local church and of the American Unitarian Association were included in the formal document given to the County Tax Collector.

Mr. Robert Schmorleitz, President of the Board of Trustees of the First Unitarian Church of Los Angeles said that twelve or more other religious organizations in California had taken similar action in refusing to sign the oath law and therefore also lost traditional tax exemption privileges. The church plans court action seeking recovery of the taxes paid today.

###

FIRST UNITARIAN CHURCH OF LOS ANGELES
2936 West Eighth Street o DUnkirk 9-1356
Los Angeles 5, California

PRESS RELEASE
For Immediate Release:

The Bill of Rights Fund, established on November 4th, 1954, under the chairmanship of Corliss Lamont in New York, has announced that at the first meeting of its Executive Committee on November 11th, 1954, the first grant that was voted **was $1,000.00** to the First Unitarian Church of Los Angeles "to assist **in that institution**'s court battle against the California Levering Act, which **makes the** signing of a loyalty oath by religious, educational, and **charitable** organizations a condition for further tax exemption. The First Unitarian Church is one of a number of religious organizations which have refused to sign the oath on the ground that it violates the First Amendment's provision establishing separation between church and state."

The First Unitarian Church of Los Angeles which has just surpassed the $6,000.00 mark in its drive for a tax and legal fund of $10,000.00 for the current church year, has instructed its lawyers to immediately file suit in the courts for recovery of the amount of $4,000.00, as soon as this sum has been paid, as it must within a week, as the first installment on the church's tax bill, on the ground that the Levering Act is unconstitutional. The church is prepared, if necessary, to carry this legal fight up to the United States Supreme Court.

###

You may or may not be a member of The First Unitarian Church, but you, too, have a stake in its survival . . .

You can keep the padlock from this church and any other church, synagogue or temple in California and strike a blow for freedom now.

We are not alone in this fight!!!

The following churches and religious organizations have refused to sign the church loyalty oath:

The People's Church in Van Nuys
The Grace Methodist Church in Inglewood
The Christian Church in Oakland
The Methodist Church in San Leandro
The Orange Grove Meeting of the Friends
The American Friends Service Committee for No. California
The American Friends Service Committee for So. California
The Unitarian Fellowship of Laguna Beach
The Unitarian Fellowship of San Mateo
The Unitarian-Universalist Church of San Jose

Several other churches have signed under protest and the Los Angeles Area of the Methodist Churches have just adopted a resolution condemning the church loyalty oath.

★

In its fight for religious freedom, the First Unitarian Church of Los Angeles has formed a

Religious Freedom Committee

sponsored by a number of distinguished citizens of Southern California to help to keep the constructive program of the First Unitarian Church going by contributions from as many people as we can reach outside the church who feel it their duty to share with us the burden of this campaign.

This is your chance!!

Look at the list of prominent people from all walks of life on this partial list of sponsors. Certainly, you do not want to stand aside in this fight.

Jack Agins, M.D.
Edward Biberman, Artist
David Easton, Attorney
Elliot Griffis, Composer
Walter Kempler, M.D.
Milton Lester, M.D.
Ignacio Lopez, Publisher "El Espectador", Pomona
Mrs. Paul Major
Carey McWilliams, Editorial Director, "The Nation" N.Y.
Mrs. Katherine McTernan
Judge Stanley Moffatt
Dr. Linus Pauling, Scientist
Dr. Sidney Prince, Psychologist
Isidore Ziffersteín, M.D.

Not long ago someone called Los Angeles the center of resistance to the present trend of conformity. The First Unitarian Church of Los Angeles is its heart.

You can keep this heart beating . . . an inspiration to our city, to our state, to our country . . .

Whatever part of the church's program is closest to your heart—its education of our children, its free discussion of matters of life and death for all of us, its program to further the arts, of its message of brotherhood, of peace for all nations, races and creeds or its concept of a living every-day religion that does not do violence to the reason of modern man—surely there must be a place for your particular contribution to keep this program going.

But you must act now!!

Give proudly, gladly and generously!!

Make your checks, marked "For Tax Fund", payable to

THE FIRST UNITARIAN CHURCH

and mail it now, NOT TOMORROW, to

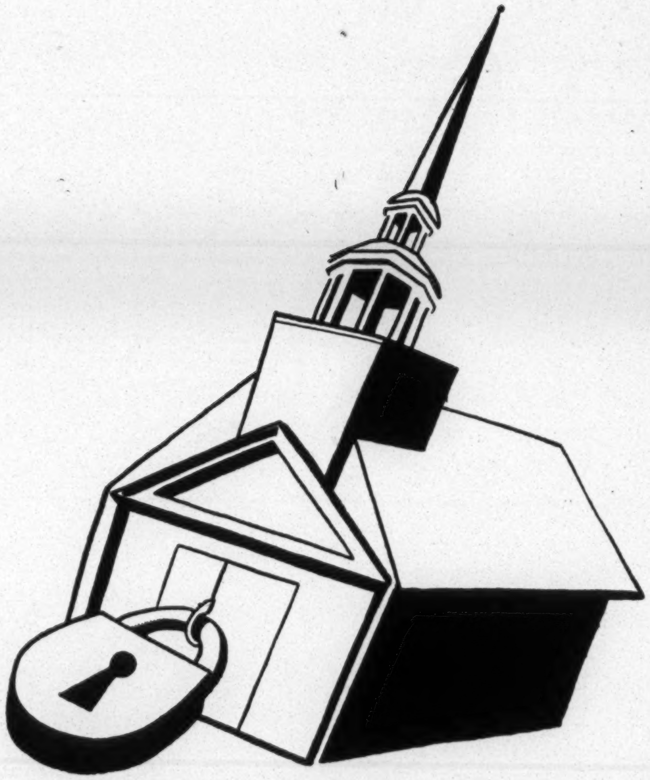
2936 West Eighth Street
Los Angeles 5, California

Thank you,

RELIGIOUS FREEDOM COMMITTEE
OF THE FIRST UNITARIAN CHURCH
OF LOS ANGELES

Martin Hall, *Chairman*

28



This Could Happen Here...

Suppose you send your children to the UNITARIAN CHURCH SCHOOL where their young minds are not filled with old superstitions, but are taught to develop freely in the spirit of love and understanding for all mankind, regardless of race, color or creed.

How would you feel if they came home one day and told you that the church was closed and nobody could get in?

How would you like it if the UNITARIAN FORUM, one of the few remaining truly free platforms where men can still speak their mind without fear, were closed? How would you like it if that church's ANNUAL ART FESTIVAL, recognized as one of the outstanding art events in Los Angeles, had to be discontinued?

How would you feel if the voice of that church's minister, the REV. STEPHEN H. FRITCHMAN, one of the great American voices for freedom, sanity, peace and justice were stilled on the pulpit and on the air?

Los Angeles would be a poorer place to live in

The country would be robbed of a center of liberal religion, unique in these days of conformity, America's conscience would have lost a strong and courageous voice.

Padlocked churches are nothing new in the Twentieth Century. HITLER PUT THE PADLOCK ON INNUMERABLE CHURCHES IN GERMANY!

Now for the first time in American history it can happen here . . .

In the summer of 1953 the California Legislature passed Assembly Bill 923 and the then Governor Warren signed it into law.

> **This law makes the signing of a loyalty oath for churches, educational and charitable organizations a condition for further tax exemption.**

At least once a year they must sign a declaration that they "do not advocate the overthrow of the government of the State of California, or of the United States by force or violence *or other unlawful means* and that *they will not support in case of hostilities a foreign government*" against the United States.

In the days of the Smith Act trials we know what meaning the word "advocate" has assumed. Any criticism of any policy of the government can be so construed.

In the days of McCarthyism we know what "support of a foreign government" could be made to mean. Any criticism of an unjust war this country might decide to fight in the future could mean just that.

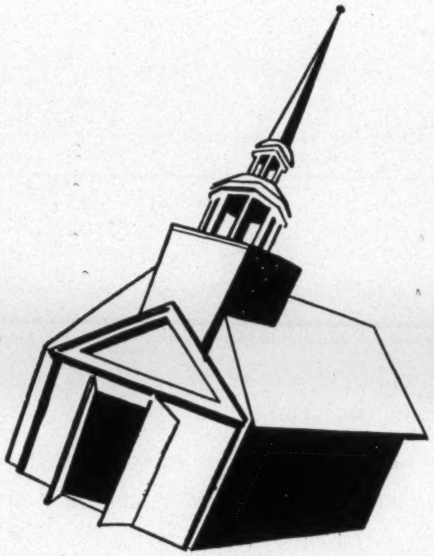
For the first time in our history, for the first time since our Founding Fathers wrote the First Amendment and established separation of church and state . . . Freedom of religion is in danger

Tax exemption for churches, which the English won some two hundred years ago, so that no King could tax an "undesirable religion" out of business, is in jeopardy for any church that refuses to sign this declaration. The Rev. Dr. Forrest C. Weir, then Executive Secretary of the Los Angeles Church Federation, has called this "an attempt by the state to control the conscience of the church".

Of the twelve churches and religious organizations that have refused to sign

The First Unitarian Church of Los Angeles

is by far the largest and thereby *the hardest hit* financially—if it has to pay the price for freedom of conscience.



It will take $10,000 a year to keep the padlock from this church.

Between $6000 and $7000 will have to be raised and set aside in a special tax fund. Otherwise the tax collector can foreclose on the church's property.

> **It will take additional thousands of dollars to carry through the courts, the fight to have this law declared unconstitutional—if necessary to the Supreme Court of the United States.**

Such litigation may take years, and while it goes on, year after year, taxes must be raised to guarantee the continued program and its necessary enlargement at the First Unitarian Church of Los Angeles.

The unique contribution which the First Unitarian Church of Los Angeles has made to our community is recognized by many thousands of friends of this church all over the country and as far as England and Australia.

To John Howard Lawson
948 Elyria Drive
Los Angeles Calif.

Dear John Howard -

Thanks for your letter.

~~Any length~~ as am staying ~~just a~~
this time.
short while, will scarcely see you.
Hope to get back to coast again in the
near future to fill in the gaps.

Love to all. Paul.

Charges 130
Tax 13

(Residence

Sylvia Steingart
725 C Ashbury St.
San Francisco 17, Calif
phone: Seabright 1-1796

Suite 6,
139 West 125 Street,
New York , N.Y.

Miss Nancy Swift, secretary
Forum for Free Speech,
Swarthmore College,
Swarthmore, Pa.

Dear Miss Swift:

Mr. Robeson and his accompanist will leave New York on April 28 on a 3:30 train. They should arrive at the 30th St. Station around 5pm. They will take the first train out for Swarthmore.

They will join you for dinner. Mr. Robeson has said that he would also like to have Miss Jean Camper included in the plans for dinner. Miss Camper is a Swarthmore student from Baltimore, Md. who has known Mr. Robeson for some time.

I think that it would be wise to arrange overnight accomadations for Mr. Robeson and his accompanist.

In the event that he decides to take an earlier train on Thursday I will let you know.

Sincerely,

Thomas Richardson

P.S. Perhaps you could inform Miss Camper of Mr. Robesons suggestion in case she wants to be at the station when the train arrives.

BEST AVAILABLE COPY

Swarthmore College
Swarthmore, Pa.
20 April 1955

Thomas Richardson
139 West 125 Street
New York, N.Y.

Dear Mr. Richardson:

I am sorry to have taken so long in replying to your letter regarding Mr. Robeson's appearance for the Forum For Free Speech on Thursday, April 28. The date is fine.

We should like both Mr. Robeson and his accompanist to join us for dinner at the College that night. There are several trains arriving from Philadelphia, 30th Street Station, near 5:30 pm. We will arrange to meet any or all of these trains, if he can come for dinner. Dinner is from 5:30 to 6:30 pm.

We have arranged for Mr. Robeson to sing and speak in Clothier Memorial, beginning at 7:45 pm. There will be a grand piano there, and a microphone set up.

If Mr. Robeson and his accompanist would like to stay at Swarthmore overnight and return to New York the following morning, we can arrange this. However, we must know a day in advance.

The Forum For Free Speech is looking forward to hearing Mr. Robeson ver much.

If any of these arrangements are not satisfactory, please let me know.

Sincerely,

Nancy Swift
Secretary: Forum For
Free Speech

P.S. Enclosed is a suburban train schedule from Philadelphia to Swarthmore. Perhaps this will facilitate train-meeting arrangements.

Suite 6,
139 West 125 St.
New York, N.Y.
April 14, 1955

Miss Nancy Swift, Secretary
Forum For Free Speech,
Swarthmore College,
Swarthmore, Pa.

Dear Miss Swift:

Mr. Robeson has asked me to say that he accepts the invitation of the Free Speech Forum to appear under it auspices at Swarthmore College. He is available for this purpose on Thursday April 28, 1955.

It will be necessary for your organization to provide expenses for two from New York City - round trip and while on Campus. This will enable Mr. Robeson to bring his regular accompanist.

Since April 1955 marks the 30th anniversary of his debut as a major artist , Mr. Robeson will preface his remarks with several songs and an excerpt from " Othello ". This will take about twenty minutes and will be followed by his talk, " Problems Affecting the Colored Peoples of the World". He is agreeable to a question period following his talk.

We would desire publicity on his appearance to mention that he is singing several songs and rendering a dramatic recitation in light of his 30th anniversary as an artist.

Will it be possible for you to provide first rate sound equipment for both songs and speech?

Please let us hear from you.

Yours sincerely,

Thomas Richardson

Friday 29

Sat. Phila. by 2 PM on Saturday

Dear Miss Swift:

Mr. Robeson has asked me to say that he accepts the invitation of the Forum For Free Speech to appear under its' auspices at Swarthmore College. He is available for this purpose on Thursday April 28, 1955.

Since April 1955 marks the 30th Anniversary of ~~dekxxt~~ his debut as a major artist, Mr. Robeson desires to preface his remarks with several songs and excerpts from ~~either~~ " Othello" ~~or the~~ [redacted]". This will take about twenty minutes and would be followed by his talk on ~~"Colonialism"~~. ? ? Problems affecting the Colored Peoples of World. He is agreeable to a question period following this.

With regard to financial arrangements it would be necessary for the sponsors to provide for round trip expenses for two from New York and expenses while on campus. This would enable Mr. Robeson ~~two~~ to bring his regular accompanist with him.

It would be desirable if publicity on his appearance could emphasize that it ~~is a musical - lecture in celebration of~~ his 30th anniversary as an artist.

Please let us hear from you. (Bound) his singing a few songs and rendering dramatic recitation in light of his 30 yrs as an artist

Yours sincerely,

Thomas Richardson

139 West 125 St.
New York 27, N. Y.
March 7, 1955

Miss Nancy Swift, Secretary
Forum For Free Speech
Swarthmore College
Swarthmore, Pa.

Dear Miss Swift:

Both of your letters addressed to Mr. Robeson in regards to his speaking for your Forum were received.

Mr. Robeson has asked that I inform you that he appreciates your invitation and is giving it serious consideration. He is unable to give a definite answer at this moment but hopes to be able to appear at the Forum this Spring. He will be in touch with you when he returns from California after March 16. At that time we will discuss further arrangements.

Sincerely,

John Gray
Secretary

JG:rb

Swarthmore College
Swarthmore, Pa.
16 February 1955

Mr. Paul Robeson
53 W. 125th St.
New York, N.Y.

Dear Mr. Robeson:

Last week I sent you a letter at another address, which you may have received. In case you didn't, and don't, I am writing again to this address which I have just received.

The Forum For Free Speech, a student group at Swarthmore College, has asked me to write to you regarding the possibility of your speaking to us. The Furm is not a political action group. Its policy is to secure speakers to talk on political, economic or social questions -- speakers whose views are not widely heard in these times. In the past year or so there has been, on this campus, a definite lack of the "questioning spirit" which we believe to be so important -- especially now -- in the maturing of individuals. The Forum attempts to bring down speakers with controversial views, thereby stimulating discussion on campus. We have sponsored, for example, Dr. Herbert Aptheker, I.F. Stone, Carl Marzani, and Frank Chodorov.

We will abide by your decision regarding the topic of your talk; however, the audience generally responds better to a more theoretical speech. The program usually consists of a talk of about 45 minutes with a question period following. If you are able to come, we can discuss the actual title of your talk at greater length.

Also, our dates are very flexible. Whenever your schedule permits, we should be glad to have you down. Tuesday and Thursday nights seem to be the best nights, though. Our financial policy is to reimburse travelling expenses and any necessary expenses incurred while on campus. Since the talk would begin about eight p.m., we should like to invite you to eat dinner with us at the college before hand.

Please let me know what arrangements can be made. I certainly hope you will be able to come down.

Sincerely,

Nancy Swift

Nancy Swift
Sec'y: Forum For Free Speech

Swarthmore College
Swarthmore, Pa.
10 February 1955

Mr. Paul Robeson
799 Broadway
New York 3, N.Y.

Dear Mr. Robeson:

The Forum For Free Speech, a student group at Swarthmore College, has requested me to write to you regarding the possibility of your speaking to us. The Forum is not a political action group in any sense. Its policy is to secure speakers to talk on controversial political, economic and social questions.

We will abide by your judgement regarding the topic of your talk; however, the audience generally will respond better to a more theoretical speech. If you are able to come, we can discuss the actual topic of your speech at greater length.

Also, the date of your talk is up to you. Whenever your schedule permits, we would like to hear you. Tuesday and Thursday nights are the best nights, though.

Our financial policy is to reimburse travelling expenses and any necessary expenses incurred while on campus. Since your talk would begin about eight p.m., we should like to invite you to dinner at the College with us before the speech.

Please let me know what arrangements can be made. Thank you very much.

Sincerely,
Nancy Swift

Nancy Swift
Secretary: Forum For Free Speech

Swarthmore College
Swarthmore, Pa.
12 March 1955

Mr. John Gray
139 West 125 St.
New York 27, N.Y.

Dear Mr. Gray:

Thank you for your letter of March 7. We are anxious to hear from Mr. Robeson regarding his speaking here before the Forum For Free Speech this Spring. I wanted to tell you that our Spring Recess is March 26 to April 3. Any other time which Mr. Robeson could fit into his schedule will suit us.

Thank you again for writing. We do hope Mr. Robeson can come to Swarthmore.

Sincerely,

Nancy Swift

Nancy Swift
Sec'y: Forum For Free Speech

replied April 14

PAUL Robeson SANG AND SPOKE TO AN OVERFLOW AUDIENCE OF 1,000 STUDENTS AT SWARTHMORE COLLEGE ~~last week~~. ~~Mr. Robeson~~ was sponsored by the Forum for Free Speech of Swarthmore College ~~APPEARED~~ IN CLOTHIER MEMORIAL HALL UNDER SPONSORSHIP ~~the Swarthmore College~~ OF A FORUM FOR FREE SPEECH ~~of~~ of Swarthmore College.

IN RECOGNITION OF his 30th ANNIVERSARY AS A CONCERT SINGER MR. ROBESON WAS ASKED BY THE SPONSORS TO PREFACE his SPEECH WITH ~~A~~ SEVERAL MUSIC & DRAMATIC SELECTIONS. ~~SONGS MADE FAMOUS BY HIM DURING COURSE OF CAREER~~. ~~HE WAS~~ ACCOMPANIED BY PIANIST ALAN BOOTH ~~THE SINGER'S~~ Mr. Robeson's PROGRAM INCLUDED ______ [redacted] A HIGH POINT OF the APPEARANCE WAS HIS RENDITION OF AN EXCERPT FROM THE SHAKESPEARE CLASSIC "OTHELLO." MR. BOOTH ALSO PRESENTED SEVERAL PIANO ~~SELECTIONS~~ solos. ~~In a speech on~~ ~~The topic of Mr. Robeson's speech was~~ ~~SUBJECT OF~~ [redacted] ~~TALK WAS~~ "PROBLEMS OF COLORED PEOPLES IN A CHANGING WORLD." In his speech MR. ROBESON REVEALED THAT HIS LONG CAREER AS ATHLETE, SCHOLAR & ARTIST HAD IMPRESSED UPON HIM THAT THE FREEDOM & DIGNITY OF MANKIND IS ~~A~~ BASIC REQUIREMENT FOR A PEACEFUL & HAPPY WORLD. MUTUAL RESPECT [redacted] FOR said the Hungarian medalist.

(2)

PEOPLE OF DIFFERENT COLORS, CULTURES & WAYS OF LIFE IS ESSENTIAL, he said. IT IS ~~[illegible]~~ IN SUCH AN ATMOSPHERE THAT THE FULL IMPLEMENTATION OF THE SUPREME COURT DECISION on school desegregation ~~ABOLISHING SEGREGATION IN SCHOOLS~~ WILL BE REALIZED, ~~AS AN EXAMPLE~~. HE HAS FOUGHT & WILL CONTINUE TO FIGHT, ROBESON SAID, FOR THE KIND OF AMERICA & WORLD IN WHICH THESE THINGS WILL BE PRESENT. <insert>

HIS TALK WAS IN THE NATURE OF AN APPEAL TO STUDENTS & YOUTH TO JOIN TOGETHER ~~[illegible]~~ AND FIGHT FOR WHAT IS RIGHT & DECENT. HE CONGRATULATED AND ~~[illegible]~~ THANKED THE FREE SPEECH FORUM FOR GIVING HIM THE OPPORTUNITY TO SING FOR, & EXCHANGE VIEWS WITH, THE STUDENTS OF SWARTHMORE. ~~HE WAS RECEIVED WARMLY BY THE AUDIENCE WITH MANY REMAINING AFTER THE PROGRAM TO CONGRATULATE AND DISCUSS FURTHER THE PROBLEMS [illegible] ROBESON TALKED ABOUT.~~ (INSERT — OVER → IN ADDITION TO SWARTHMORE STUDENTS THE AUDIENCE INCLUDED VISITORS FROM NEARBY COLLEGES. MANY OF THE YOUNG PEOPLE, SEEING & HEARING MR. ROBESON FOR THE FIRST TIME EXPRESSED THAT THEY HAD A MUCH BETTER PICTURE OF HIM AS

← INSERT B

HIS SINGING, TOGETHER WITH THE CLEAR & SIMPLE PRESENTATION OF HIS VIEWS, WAS WARMLY APPLAUDED BY THE AUDIENCE. MANY OF THE STUDENTS REMAINED AFTER THE PROGRAM TO CONGRATULATE MR. ROBESON & DISCUSS FURTHER SOME OF THE PROBLEMS HE SPOKE OF.

③ AS AN ARTIST + A HUMAN BEING.

Paul Robeson appeared before an overflow audience of 1,000 students at Clothier Memorial Auditorium at Swarthmore College last week. ~~His appearance was~~ He was sponsored by the Forum for Free Speech of Swarthmore College.

INSERT A

THIS EXPLAINS, HE SAID, HIS CONCERN WITH THE EFFORTS OF AFRICAN PEOPLE TO WIN THEIR FREEDOM. MR. ROBESON REVEALED THAT REFUSAL OF STATE DEPARTMENT TO RENEW HIS PASSPORT IS BASED ON THE CONTENTION OF STATE DEPT. LAWYERS THAT [redacted] HE "HAS BEEN FOR YEARS EXTREMELY ACTIVE POLITICALLY IN BEHALF OF THE INDEPENDENCE OF COLONIAL PEOPLES OF AFRICA ..." DESPITE THIS BARRIER IT WAS REVEALED THAT MR. ROBESON CONTINUES TO RECEIVE INVITATIONS TO APPEAR [redacted] IN MAJOR CITIES OF THE WORLD,

139 West 125th Street
New York, N.Y.

April 25, 1955

Dr. Horace M. Bond, President
Lincoln University
Lincoln University, Pa.

Dear Dr. Bond:

Mr. Paul Robeson has asked me to let you know that he is appearing at the Clothier Memorial Hall of Swarthmore College on Thursday evening, April 28th under the sponsorship of the "Forum For Free Speech". His subject will be "Problems Affecting the Colored Peoples of the World."

Mr. Robeson will preface his remarks with several songs and an excerpt from "Othello". You may be interested to know that this year marks the thirtieth anniversary of his first professional concert.

We realize that Lincoln University is some distance from Swarthmore College, but we would appreciate your bringing his appearance at Swarthmore to the attention of the faculty and students of Lincoln University.

Please accept Mr. Robeson's warmest regards.

Yours sincerely,

Thomas Richardson

139 West 125th Street
New York, N.Y.

April 25, 1955

Dr. Joseph Hill
Lincoln University
Lincoln University, Pa.

Dear Dr. Hill:

Mr. Paul Robeson has asked me to let you know that he is appearing at the Clothier Memorial Hall of Swarthmore College on Thursday evening, April 28th under the sponsorship of the "Forum For Free Speech". His subject will be "Problems Affecting the Colored Peoples of the World."

Mr. Robeson will preface his remarks with several songs and an excerpt from "Othello". You may be interested to know that this year marks the thirtieth anniversary of his first professional concert.

We realize that Lincoln University is some distance from Swarthmore College, but we would appreciate your bringing his appearance to the attention of faculty and students of your Department.

I am pleased to convey Mr. Robeson's warmest regards.

Yours sincerely,

Thomas Richardson

P.S. I was very sorry to learn of the death of Norman Gaskins with whom I attended Dunbar High School in Washington, D.C. If I am not mistaken, Norman and I had at least one semester of English with you during that period.

139 West 125th Street
New York, N.Y.

April 25, 1955

Professor Abram Hill
Lincoln University
Lincoln University, Pa.

Dear Professor Hill:

Mr. Paul Robeson has asked me to let you know that he is appearing at the Clothier Memorial Hall of Swarthmore College on Thursday evening, April 28th under the sponsorship of the "Forum For Free Speech". His subject will be "Problems Affecting the Colored Peoples of the World."

Mr. Robeson will preface his remarks with several songs and an excerpt from "Othello". You may be interested to know that this year marks the thirtieth anniversary of his first professional concert.

We realize that Lincoln University is some distance from Swarthmore College, but we would appreciate your bringing his appearance to the attention of the Lincoln University Players.

I am pleased to convey Mr. Robeson's warmest regards.

Yours sincerely,

Thomas Richardson

BEST AVAILABLE COPY

June 3, 1955

Dear Mr. Bessie,

This is to acknowledge your letter of June 1, 1955. Mr. Robeson has a concert in New York City on June 19 and it will therefore be impossible for him to be on the coast before the 20th.

Mr. Matt Crawford will be able to tell you where he is staying.

Sincerely,

Thomas Richardson

TR/dm

Dear Mr. Bessie:

This is to acknowledge your letter of June 1, 1955:

Mr. Robeson has a concert in N.Y.C. on June 19 and it will therefore be impossible for him to be on the Coast before the 20th.

Mr. Matt Crawford will be able to tell you where he is staying.

Sincerely,

Thomas Richardson

Air Mail

150 GOLDEN GATE AVENUE ILWU SAN FRANCISCO 2, CALIF.
PROSPECT 5-0533 PROSPECT 5-2220

The DISPATCHER

PUBLISHED BY THE INTERNATIONAL LONGSHOREMEN'S & WAREHOUSEMEN'S UNION

MORRIS WATSON, EDITOR

1 June 1955

Dear Paul:

I'm doing the publicity for your concert here the 24th and I need your help.

Minnie Carter tells me you'll be in town the 20th- Monday. Is there any way you could be here early on the 19th, so we could present you in an interview with Sidney Roger over Station KROW (Oakland)?

Sid could probably tape the interview for presentation that night at his regular hour, 7:30 or thereabouts, or do it live if that were more convenient for you.

In any event, please wire me at this address saying yes or no, and letting me know where you will be when you arrive.

It will be good to see you, brother.

Salud y amor!

Al

Alvah Bessie

Paul Robeson
137 West 125 Street
New York, NY

AB:s

Paul Robeson Sings, Talks, Acts; Sees Peace Basis in Culture

Paul Robeson

by Tim Shopen

Paul Robeson sang, read from **Othello** and discussed world problems to a near-capacity audience at Clothier last Thursday evening under the sponsorship of the Forum for Free Speech.

While in his political opinions he stands in a minority in this country, the statement he is one of America's greatest artists should go unchalenged. April 19 marked his thirtieth year as a concert singer all over the world. As an actor his triumphs have been his portayals of the Emperor Jones and Othello.

The high point of the evening was the reading of the closing speech from **Othello.** Mr. Robeson commented that, as he saw the part, Othello was to the end a man of great dignity, not one who had lost his pride but rather one of another culture in a strange land, who felt that he had been betrayed. Robeson's reading was intelligently suited to this interpretation. His physical stature and voice coupled with his acting skill made for a tremendously powerful Othello.

Mr. Robeson's beautiful bass voice with its incredible fullness and resonance was perfectly and sensitively controlled. His powerful phrasing was full of warmth and understanding.

World Cultures

Mr. Robeson's great interest in cultures all over the world is illustrated by the program of songs that he sang. He sang sixteen songs, ranging from the chorale to Bach's "Christ Lag en Todesbanden" to a Warsaw ghetto freedom song. He sang in English, German, Russian, Yiddish, Chinese, Persian, and an African language.

The audience's response to Mr. Robeson's artistry was very enthusiastic. The consistently warm applause which followed each of his songs was exceeded by the near ovation called forth by the Othello reading.

Mr. Robeson was accompanied by concert pianist Alan Booth. Mr. Booth soloed with an interesting group of pieces: one by the Brazilian Carmigo Guanieri, a Chopin Nocturne, and a piece by the Russian Gretchaninoff.

Cultural Basis for Peace

During his song program, Mr. Robeson gave a musically illustraded talk of some of his views on world cultures. He stated that Africa leads the world in the rhythmic development of music; the Middle East, in tonal variations; the Orient in melodies, and the West in counterpoint. He felt that we have a rich world, full of different cultures, each with its own strong points, each worthy of respect and appreciation. At the same time, he has found basic similarities in music and culture among the varied peoples he has known. Peace, he concluded, has a strong cultural basis.

Later in the evening, Mr. Robeson went on to discuss some of the problems he finds most important to the world. His speech was followed by a question period which continued for another hour in Somerville with about fifty students. As he spoke, he referred to his experiences living abroad,

(Cont'd on Page 4)

Robeson . . .

(Cont'd from Page 1)

which he feels have greatly shaped his views. He emphasizd the fact that any position he took was that of a humanitarian and an American who loved his country.

He told the audience that their primary concern should be with the U.S., not only because they were Americans, but because he felt problems here were the key to world pace. Mr. Robeson said that the greatest danger to world peace was the American "ruling class." He feels that vested interests often lead the United States to oppose the freedom of the colonial peoples of the world and threaten to lead us into war against the communist countries which he regards as essentially peaceful.

He felt Americans should be striving for protection of their rights, particularly the rights of minority groups. He saw the Supreme Court decision on desegregation in the schools as a definite step forward, but held that Americans should press for immediate integration as urged by the NAACP in their "by 1956" stand.

Mr. Robeson felt that freedom of speech has been infringed upon increasingly. He condemned all the McCarthyist persecutions of recent years. He stated that U. S. students were deeply involved in this and other problems. They are faced with the threat of war, an accelerated military program, and more particularly the loss of freedom of speech and the difficulty of finding out the truth. He said this was reflected by the fact that American students are much weaker politically than students of other countries.

Mr. Robeson said that the greatest force for good lay in the U.S. working class. Ultimately, he stated, this country should have socialism. He said further that the USSR is "building a great country".

Mr. Robeson did not accept the opinion of the U.S. press about the degree of freedom within the USSR. For working class people, he stated, there is a great deal of freedom. In order to understand the situation there, an historical view was necessary. This should include two main factors: the historical background of the present State and realization of the fact that the Western powers have been trying to destroy the USSR since its inception.

He said that slave labor camps were used for no other purpose than for the improvement in our sense of the word. He stated that while the present State inherited a problem of prevalant anti-semitism and prejudice against Turkish peoples, the government was doing everything in its power to combat and consequently, he says, the situation is improving. He was impressed that he has found complete acceptance of colored peoples in the U.S.S.R.

When asked about his view of the pacifist stand, he stated that he had Quaker heritage and that at an early point he had been a pacifist, but that what he had learned in experience had changed his views. He supports the violence raised against the Nazis and Franco, but that with the present world situation and the destructive power of the H-bomb that "probably the Quaker view will prevail". He was also questioned about his approach to legal freedoms, his personal "loves" and "hates", British vs. Soviet, Socialism, and other issues.

From the time he arrived on campus until the end of the session at Somerville Mr. Robeson had been continually involved in singing, reading, and discussing with Swarthmore students for six hours.

During his talk Mr. Robeson often referred to his experience as typical of that of many artists and moreover the total situation of civil rights in this country. He said that certain people and the

(Cont'd. on Page 6)

Robeson . . .

(con't from P. 4)

U.S. government itself was denying him the right to perform as an artist because of his political beliefs.

He was pleased that he had received invitations to perform, at Northwestern, Kansas State and Wisconson Universities, as well as Swarthmore; however, aside from invitations from students and a few other groups, he said he is denied the right to perform in this country. He said that the State Department has prevented owners from hiring their theaters to him.

He said that he has invitations from all over the world which he can't accept because the U.S. won't give him a passport. The British Artist Equity Asociation has offered him a standing invitation to perform **Othello** with "the finest cast the British theater can afford". Several years ago, he said he had a request to sing a Concert in Canada, but the U.S. Government wouldn't let him leave the country. He said he went to a border and there sang across to a crowd of 25,000 Canadians who had gathered to hear him sing.

Swarthmore and the other institutions that still will give Mr. Robeson a chance to perform deserve much praise. That Mr. Robeson can be appreciated even through his audince disagrees with most of his political views is demonstrated by the warm and generous reception he received here. Indeed, the honor was all ours.

It is certainly a situation for Americans to take stock of when one of their greatest artists is prevented from performing because of certain political beliefs which he holds.

Festival Credits, Statistics Given

Final results of the 1955 Folk Festival indicate that the weekend was a tremendous success in all respects.

Total attendance at the various events was approximately 2,725, including 1,660 paying adults and children. According to Gretchen Mann and Sally Pattullo, who were in charge of registration, these figures are not completely accurate; Clothier was filled to overflowing for the Josh White concert, and it was impossible to count all students and faculty members who were present.

In the financial line Anne Abernethy and Alan Parkes report that the $775 budget request is being returned to the Green Card Fund. Enough money was netted to cover any additional expenses over and above the budget grant.

College Cooperates

An outstanding point of the festival was the cooperation of the faculty, administration, and student body in planning the program and the use of the field house and especially in handling the housing problem. Sarita Smith was the student in charge of obtaining rooms for the visitors. Jimmy Mead who was responsible for providing sneakers for the dancers, may be credited with making a profit on that venture.

Guest Artists

The "imported" talents for the festival, Jean Ritchie, Josh White, and Leonard Lee, added to the successful weekend by their personal and more than professional interest in the festival. They were sincerely concerned in making the festival the best possible.

Jean Haught and Ursula Sommer were responsible for the procuring and serving of refreshments at the square dances. Syl Whitaker, general chairman, was coordinator of the whole affair.

Applause for Irene

Miss Irene Moll, faculty advisor, was instrumental in assisting the student organizers. She personally executed many of the details involved in planning the program. The chairmen feel that she should be credited with much of the Festival's success.

OX 5-2863 — 4/27/55

Recieved from Freedom Assoc. Inc. $43.00 as loan for transportation to Swarthmore College for PR and company.

Thomas Richardson

4/29/53

43

Rec'd from Thos. R. $27.

$16 - balance due

24

$40

Swarthmore College
Swarthmore, Penna.
19 May 1955

Mr. Thomas Richardson
139 West 125 St.
New York, N.Y.

Dear Mr. Richardson,

I want to apologize for not sending you copies of the Phoenix before this. We are now in the middle of examination period and things have been hectic. I have spoken to the boy who took the pictures at the concert and he will try to send you copies shortly.

I don't know if I can quite express how much it meant to all of us to hear Mr. Robeson. It was an inspiring and magnificent night; he is such a great artist. In short, the Forum and the students are grateful that he could come.

Please give my regards to Mr. Robseson and Mr. Booth. It was a real pleasure and a great honor meeting them.

My husband and I both enjoyed the copy of FREEDOM very much, and have lent it to friends to read.

Thank you again for visiting Swarthmore for the Forum.

Sincerely,

Nancy Gendell

Nancy Swift Gendell
(Mrs. Julien)
Forum For Free Speech

Suite 6,
139 West 125 Street,
New York 27, N.Y.
April 23,1955

Miss Jean Camper,
Swarthmore College,
Swarthmore, Pa.

Dear Miss Camper:

Mr. Robeson has asked me to thank you very much for your letter of April 19, 1955.

He will arrive at Swarthmore around 5:30 pm on Thursday. He will have dinner with the "Forum " representatives after which he will probably go to the auditorium. He has asked Miss Swift to have you included in plans for dinner. You may also want to be at the station when he arrives. Miss Swift will have information on when that will be.

I am sure that he will want to meet your friend and spend some time with the both of you after the program.

Yours sincerely,

Thomas Richardson

Jean B. Camper

April 19, 1955

Dear Mr. Robeson,

I had just gotten back to school the other day when I learned that you had finally been invited to speak here. Most of us wanted you, but I was unable to find a group that would sponsor you. My parents will be very glad to hear this and perhaps they'll be able to come up from Baltimore.

I don't know what your plans are, or what "Forum" has planned for you, but perhaps we could have dinner together. I also have a friend I'd like you to meet. Could you let me know how long you'll be here and what you'll be doing.

Your godchild Paula is fine. Beth has another child. Is Brownie coming? I'd very much like to see him. Daddy has heart-trouble now and has to be very careful. Give my regards to your wife and if you can, please let me know your plans.

Love,
Jean Camper

139 West 125th. St.
New York City, N.Y.
May 17, 1955

Miss Nancy Swift
Forum For Free Speech
Swarthmore College,
Swarthmore, Penna.

Dear Miss Smith,

We have been anxiously awaiting receipt of copies of the Swarthmore College paper which carried the story of Mr. Robeson appearance. We have also looked forward to receiving copies of the pictures which were made of him during the April 28th appearance. Could you arrange to have this material sent as quickly as possible?

Mr. Robeson, Mr. Booth and I want to express again our appreciation for the hospitality shown by Forum For Free Speech, amd the students at Swarthmore. Please give our warmest regards to those whom we met there.

Permit me to express apologizes for not being able to remember your married name. Please convey our warmest personal regards to your husband.

I am inclosing a copy of FREEDOM which devoted its April issue to the highlights of the past 30 years of Paul Robeson's career. If you need additional copies you can write the newspaper.

Yours sincerely,

Thomas Richardson

TR/dm

Suite 6,
139 W. 125th St.
N.Y.C.
Mo6-8700

May 7, 1955

FOR IMMEDIATE RELEASE

Paul Robeson sang and spoke to an overflow audience of 1,000 students at Swarthmore College last week. He appeared in Clothier Memorial Auditorium under the sponsorship of the Forum for Free Speech of Swarthmore College.

In recognition of his 30th anniversary as a concert singer Mr. Robeson was asked by the sponsors to preface his speech with several musical and dramatic selections. The great baritone's program included songs from various nations and was climaxed by his rendition of a scene from Shakespeare's "Othello". He was accompanied by Alan Booth who also appeared in several piano solos.

In his speech Mr. Robeson stated that his long career as an athlete, scholar and artist had impressed upon him the fact that the freedom and dignity of all mankind is a basic requirement for a peaceful and happy world. "Mutual respect between peoples of different colors, cultures and ways of life is essential", he said. "An atmosphere which recognizes the basic human rights of all people is an atmosphere in which the implementation of the Supreme Court desegregetion decision can be most quickly achieved."

" I have fought and will continue to fight," said Mr. Robeson,"for the kind of America, and the kind of world in which such an atmosphere will prevail." This explains, he continued, his concern with the African people's struggle to win their independence, He revealed that the refusal of the State Department to renew his passport is based upon the contention that he " has been for years active politically in behalf of the independence of the colonial peoples of Africa..." Despite the passport barrier he revealed that he continues to recieve invitations to appear in the major cities of the world.

Mr. Robeson urged the students to join together and fight for what is right and decent.

His acting and singing together with the clear and simple presentation of his views, was warmly applauded by the audience, among whom were many young people who had never seen him in person before. In addition to the Swarthmore students the audience included many vistors from nearby colleges.

oooOOooo

1d

1955

✓ California Trip ——— 2000^{00}

✓ April Anniversary ——— $\$2,500^{00}$

A.M.E. Zion (Expenses)

Special Concert Appearances ———

Theater Appearances ———

Border Concert ——— $\$1300^{00}$

Regular Concerts ———

April

1750^{00} Cleveland

1200^{00} Freiheit Concerts

750^{00} Detroit

1000^{00} Philadelphia

1000^{00} Washington ? Priv. affair

Boston

30th Anniversary Tape

1500^{00} Newark Concert & Priv. affair

6300

Fall

Anniversary Banquet

Salary —	360^{00}
Stat-Supplies	15^{00}
Telephone	25
Postage	40
Accompanist	195^{00}
Travel	416^{00}
Clerical Help.	150^{50}
Misc	100^{00}
Artist Fees	

Legal Fees	2500^{00}
Taxes	400^{00}

~~Cleveland Feb. 26, (Sat)~~

L.A. Mar. 5, (Sat)
Unitarian Ch. " 11, (Fri)
Negro Church " 13, (Sun)

Bay Area Mar. 16, — Mar. 28,

File of Correspondence Main peices
For Paul
Remind about Peace Prize Letter
Facts of what happened at T.V. Conf (Letters)

Visual Learning Counsel

MOTION PICTURES **PROGRAM ENGINEERS** **SLIDEFILMS**

The EYE-WAYS Group

GEORGE W. LONG
DIRECTOR

1422 SOMERSET ROAD
GROSSE POINTE 30 (DETROIT) MICH.

★ MAIN OFFICE ★
INDUSTRIAL SPECIALTIES BUILDING
540 W. CONGRESS, DETROIT 26, MICH.
CAdillac 2642

June 18, 1945.

Mr. Paul Robeson
Council on African Affairs
23 W. 26th Street
New York

Dear Mr. Robeson:

If you have had the chance to read the manuscript for the motion picture, "The Pigment Pigmy," we would appreciate your comments and suggestions.

The show will be produced somehow, you may be sure, but we can use your help in finding a sponsor.

Cordially,
The EYE-WAYS Group
and
CONSOLIDATED PRODUCTIONS

George W Long
George W. Long

the EYE-WAYS group
and
CONSOLIDATED PRODUCTIONS
540 W. CONGRESS ST., DETROIT 26, MICHIGAN

VISUAL TRAINING
•
MASS EDUCATION
•
DRAMATIZED SELLING

July 16, 1945.

Mr. Paul Robeson
Council on African Affairs
23 West 26th Street
New York, New York

Dear Mr. Robeson:

Since leaving the manuscript for the motion picture "The Pigment Pigmy" with you early in June, we have received no reaction from your quarter.

If it has so happened that you have not had the opportunity to read it, we would plead with you to make that opportunity at the earliest moment. The subject, the handling of the subject, and your important place in the show, we sincerely believe merit your priority attention.

Should it so transpire that you have read the script and do not agree with us concerning the urgency for action in regard to it, we would appreciate your having it returned.

Cordially,

The EYE-WAYS Group
and
CONSOLIDATED PRODUCTIONS

George W Long

George W. Long
Director

GWL:PC

P.S. Did you know that Dr. Channing Tobias, Dr. Max Yergan, and Mr. Fred V. Field, among others, also have been given copies of this script? When I talked to Mr. Tom Brandon, motion picture distributor, of 1600 Broadway, New York, he felt that such a motion-picture would show to twenty million people in this country, and pay its own cost of distribution.

MEMBER NATIONAL ASSOCIATION OF FILM PRODUCERS FOR INDUSTRY AND EDUCATION

the EYE-WAYS group
and
CONSOLIDATED PRODUCTIONS
540 W. CONGRESS ST., DETROIT 26, MICHIGAN

VISUAL TRAINING
•
MASS EDUCATION
•
DRAMATIZED SELLING

July 16, 1945.

Dr. Max Yergan
23 West 26th Street
New York, New York

Dear Dr. Yergan:

Upon your return from San Francisco, among the correspondence your secretary had saved up for you, we trust you found a copy of our motion picture scenario "The Pigment Pigmy".

We sincerely feel it would be a mistake from your viewpoint to place the reading of the script too far down on your list of priorities. When you have read it, and reacted, we hope favorably, we would appreciate anything you can do or suggest which might lead to its production, under proper sponsorship.

We believe we are seeking your assistance in a cause which you find worthy.

Cordially,

The EYE-WAYS Group
and
CONSOLIDATED PRODUCTIONS

George W Long

George W. Long
Director

GWL:PC

MEMBER NATIONAL ASSOCIATION OF FILM PRODUCERS FOR INDUSTRY AND EDUCATION

A Motion Picture

" THE PIGMENT PIGMY "

Fred Grady - George W. Long

MAY 1945

-

THE EYE-WAYS GROUP
540 West Congress St.,
Detroit 26, Michigan

1. TITLE:

A Working Democracy

Presents

"THE PIGMENT PIGMY"

MUSIC: Full orchestra with Negro male soloist in heavily cadenced spiritual.

DISSOLVE TO

2. CREDITS:

MUSIC: Continue.

DISSOLVE TO

3. SCENE: Symbolic treatment. Dimly perceived, a row of Negroes bent over their work, - shining shoes in rhythm to the music. Only the highlights of the scene show, - just enough. Above them, remote and indistinguishable are the white faces of their customers.

MUSIC: Continue with more pronounced and laden rhythm. STOP abruptly.

QUICK CUT TO

4. SCENE: The kitchen in Hank's home. CLOSEUP of hands, white hands, playing poker. The hands belong to Hank, Tim, Roy, and Jack. The camera pulls back to take in first Jack, then the others.

JACK: (dealing)

A pair of threes. There's your nine, Tim.

ROY:

I need a heart.

HANK:

That's no good.

The camera moves into a closeup of Hank as he flips over his hand of cards. He glances at the others. The camera moves enough to take in Tim who also drops out. Hank speaks to him, but looks into space.

HANK:

Tim, why were you teasing that hill-billy this morning?

TIM:

I wasn't teasing him, Hank.

HANK:

Then why the hell did you bring that zigaboo over to his machine?

MUSIC: A throbbing and threatening chord.

The camera swivels sharply to catch Roy and Jack who stop what they are doing and look at Tim intently.

TIM: (slowly)
Bill Jefferson may be black, Hank but he also happens to be one of the best tool men in the shop.

ROY:
A guy like Waters ain't goin' to take instructions from no nigger.

TIM: (winces at the word)
Why not? If he's the man who has the knowledge.

JACK: (easily)
You're too radical, Tim.

ROY: (sneering)
I think he's nuts!

The camera moves in to a closeup of Hank's thoughtful and vaguely troubled face.

FADE OUT

FADE IN

5. SCENE: Hank's bedroom. Hank is sitting up in bed,

counting his poker winnings. He suddenly freezes and listens.

TIM'S VOICE: (filtered microphone)
Why not? Why not? If he's the man who has the knowledge, WHY not?

Hank closes his eyes for a moment in a kind of pain. He shakes his head slightly. Then he speaks slowly, unsurely.

HANK:
I like colored guys. They're swell, in their place. But, well, after all, you can't ask white people to - - well, after all, they are colored.

(SOUND EFFECT: Suddenly a loud and nasty buzzing is heard, like a giant angry mosquito.)

6. SCENE: Foot of Hank's bed. ANIMATION OR TRICK PHOTOGRAPHY. DR. PIGMY, a sour, sneering, little gnome, a leprechaun dressed extremely to look like a "quack doctor", alights on the foot of the bed. He carries a large instrument case on which appears the label, "DR. PIGMENT PIGMY." He peers contemptuously at Hank.

DR. PIGNY:

Just my meat! White meat. Heh, heh.

HANK'S VOICE:

W-w-who are YOU?

DR. PIGMY:

(ASIDE) Hmph! White meat. Can't read. Hmph.
(TO HANK) Doctor.

Here Dr. Pigmy lifts his instrument case and points to the label, syllable by syllable.

DR. PIGMY:

Pig-ment, color to you. Pig-my, little guy, see?

Dr. Pigmy opens his case, revealing an array of squirt guns arranged like hypodermics. The guns are labelled, PINK, WHITE, BLOND, BRUNETTE, SUN TAN.

DR. PIGMY:

Specialize in pigments, skin pigments. Color of a guy's hide, see? But that ain't all, ...

He flips over to another compartment in his case. This shows an array of pill bottles, labelled, CURLY HAIR, STRAIGHT HAIR, KINKY HAIR, HIGH CHEEK BONES, SLANTING EYEBROWS, BIG NOSES, BEARDS, BOSOMS, BAGS UNDER THE EYES.

DR. PIGMY:

. . . . . I'm a make-up artist. I deal in all kinds of physical characteristics. Why . . .

Dr. Pigmy holds up the bottle labelled, BOSOMS.

DR. PIGMY:

. . . . once I slipped one of these pills into the coffee of an anemic little blond, and she became a movie star the next morning!

7. SCENE: Closeup of Hank. He almost smiles, in spite of his surprise, at Dr. Pigmy's statement. His smile freezes when Dr. Pigmy speaks again.

DR. PIGMY'S VOICE:

So you think it's a joke, do you? You'll find out if it is or not, smart guy! (PAUSE) Hmmmmmmmmmmmm. So - you're one of those NICE, KINDLY people . . . (BITTER EMPHASIS) . . . . who think black people are harmless in their place, but you don't think they ought to mix with white people, right?

HANK blinks and brings his head down in a sort of acquiescence.

DR. PIGMY'S VOICE:

Thought so. (PAUSE) Did you ever get sunburned?

8. SCENE: Closeup of Dr. Pigmy. With a leering smile, he takes out the spray gun labelled, SUN TAN and brandishes it. He squirts it in the air tentatively.

DR. PIGMY:

How'd ya like a little Florida sun tan, eh?

He squirts a tiny bit in Hank's direction.

9. SCENE: Hank in closeup. He tries to shield himself.

HANK:

No - stop - don't!

10. SCENE: Dr. Pigmy. He squirts two good blasts at Hank.

HANK's VOICE:

No - NO! If I go to work tomorrow with a tan, they'll kid the life out of me. Don't.

11. SCENE: Hank in closeup. He has a beautiful coat of tan, a nice even junior executive's holiday color.

SOUND EFFECT. We hear Dr. Pigmy's squirt gun being pumped fast and furious.

DR. PIGMY'S VOICE:

Brother, if you can't "take it" with just a coat of tan, what are you going to do when - I - get - you - really - brown -

Dr. Pigmy is puffing with his exertions. Hank is squirming and dodging furiously, but he can't duck the streams coming from the spray gun. Before our eyes he gets darker and darker each time his face comes out from behind his arm.

DR. PIGMY'S VOICE:

- browner - and browner - until you're BLACK!

As he says the word "black," Dr. Pigmy's gun stops squirting. Hank remains still for a moment, his face in his hands.

DR. PIGMY'S VOICE:

Look in the mirror, wise guy, look!

Hank slowly takes his hands from his face, glances in horror in the direction of the mirror, shakes his head to clear the vision, then bows it into his hands again.

12. SCENE: Closeup of Dr. Pigmy. He takes out of his case the bottle of pills marked, "KINKY HAIR." He extracts a pill. With one hand he holds the pill, while the other reaches and obtains a glass of water out of thin air. He drops the pill into the water and hands the glass to Hank.

DR. PIGMY: (chuckling meanly)
Heh, heh. Here, drink this. You'll sleep better. (PAUSE while Hank's hand takes glass.) Well, so long. See you in the morning, white meat! Heh, heh.

With the loud buzzing sound of a giant mosquito, Dr. Pigmy takes off and disappears.

FADE OUT

FADE IN

13. SCENE: Exactly the same as faded out in Scene 12, only it is morning. We hear an alarm clock suddenly ring. It is shut off. We hear Hank's yawn and noises as of stretching.

HANK'S VOICE:
Phew! What a dream!

The camera pans to Hank in bed, stretching and waking up. He is a fine looking full-blooded Negro as we see him now, - not a black-face comedian, but a real Negro. He rouses himself, gets out of bed and sleepily puts on his slippers, not noticing his black feet.

14. SCENE: Hank's bathroom. We are looking into the mirror. The water is running. Hank is humming to himself. When his head raises from the bowl, we see his face in the mirror.

MUSIC: A throbbing and threatening chord.

When Hank sees himself, his stunned, horrified expression tells us all we need to know of his reactions. Slowly, in fascination, his hand travels to his face, feels it. He freezes when he hears Dr. Pigmy's voice.

DR. PIGMY'S VOICE: (filtered microphone)
That's the one advantage of a black skin. You don't have to shave so much.

DISSOLVE TO

15. SCENE: Interior of a crowded bus. Hank comes aboard and pays his fare.

BUS DRIVER'S VOICE:
Pul-lease step to the rear, folks!

Hank is obliged to push past the jammed passengers. Carefully and with ordinary politeness, he moves past three or four without anything more than resentful glances. But when he comes to a rather hard-looking man, not too well dressed, this man glaringly refuses to budge.

HANK: (mumbling)
'scuse me.

MAN:
Go to hell, nigger! This ain't New York.

Hank starts to bristle, but freezes when he hears Dr. Pigmy's voice.

DR. PIGMY'S VOICE: (filter)
No, don't. You're a black man, Hank. You'll get the worst of the argument. Don't do it.

DISSOLVE TO

16. SCENE: Exterior. Entrance to a large manufacturing plant. Into the range of our camera walks Hank in a sort of daze. Suddenly his face brightens. He waves his hand cheerily.

HANK:
Hi, Roy! Hi, Jack!

FAST PAN TO

17. SCENE: Gate entrance to plant. Roy and Jack stop, look in the direction of Hank's voice.

HANK'S VOICE:

Hey, wait up a minute!

Roy frowns in displeasure. His jaw juts out. He looks as though he were about to do something violent, but Jack restrains him and pulls him toward the gate. We see them pass in, Jack remonstrating with Roy, who would go back and have it out.

SLOW PAN TO

18. SCENE: Hank in front of plant standing stock still. The impact of his friends' failure to recognize him marks his stunned expression. With a sort of hopeless shrug, he rouses himself and walks toward the Gate.

19. SCENE: Closeup of entrance to plant. As Hank starts to enter, the armed guard stops him.

GUARD:

See your badge, Sambo.

In a sort of trance, Hank shows the guard his badge. The guard looks at it, then at Hank, then back at the badge. A suspicious, mean look comes into his face.

GUARD:

Are you trying to kid me, nigger? Where's _your_ badge? And how did you get ahold of this one?

The Guard grabs Hank roughly. As they stand there, Hank in the clutches of the belligerent guard, the scene fades out.

FADE OUT

FADE IN

20. SCENE: Exterior. Close shot of Hank's feet walking. As the Narrator starts to speak, the camera moves up to show us Hank, dishevelled, hat bashed in, a smudge of dirt on his clothes. He trudges along, head bowed.

NARRATOR:

What happened to Hank at the plant gate could happen to anyone whose identification was not in order. But - in this broad land of ours, being "out of order" with a black skin is a greater crime than being "out of order" with a white skin. Negroes find they must "watch their step," - "keep their place," - show proper respect. It's like walking on eggs all day long. Even getting a job in a large industrial area with a shortage of labor is to run a gauntlet of insults and frustration - - if one's skin is black.

Hank stops when he notices a sign, which we do not see. He dusts himself off, straightens his tie, arranges his hat.

21. SCENE: Sign reading "U.S. Employment Service" over a door or on a window.

22. SCENE: From behind Hank's back we see a pleasant faced woman at a desk in the Employment office.

WOMAN:

I'm sorry. I'll put your name on the list. There _is_ a manpower shortage here, but there are restrictions, you know. The ten per cent ratio ....

DISSOLVE TO

23. SCENE: Hank standing bewildered in front of the door to the employment office.

DR. PIGMY'S VOICE: (filtered)

Manpower shortage. Negro. Black skin.
Ten per cent. Ten per cent. Ten per cent.

Hank moves on, walking slowly and without direction.

NARRATOR:

When our government set up a country-wide employment service it was FORCED to take into consideration prejudice against negroes. It was obliged to limit the proportion of non-whites it could ask a war plant to hire. Ten per cent - one out of ten applicants could be negroes. And this - in the midst of a labor shortage!

Hank's walk takes him in front of a shoe shine parlor. Looking in the window, we see the real life counterpart of our opening symbolic scene. A row of negroes are bent over the shoes of their customers, cheerfully shining away. Hank stands and watches in a sort of stupor. Dr. Pigmy's voice stabs at him.

DR. PIGMY'S VOICE:

Shine, boy, shine. Heh, heh, heh. That's the work for you. Nigger work, nigger work, nigger work.

NARRATOR:

The great majority of negroes in this country are faced with the realization that, because of their skin color, there are only certain types of work open to them. Individual negroes, by exceptional talent or unusual circumstances, do find better work - - -

Hank moves off again on his trudging, aimless journey.

NARRATOR:

- - - work which they could get with less talent and less luck if they had happened to be white. Unless unusual conditions exist, the negro is last hired, first fired. . . the last to be hired, the first to be fired.

24. SCENE: Newsreel scene of negro strike-breakers being recruited or ushered into plant.

NARRATOR:

Of course, there are times when "unusual conditions" do exist. There are times when negroes can get jobs as strike-breakers -

at handsome wages for them - ninety cents an hour - riveting - operating a punch press.

25. SCENE: Negro sweating it out with a punch press.

NARRATOR:

Yes, there ARE times when negro services are sought by industry. Such times, for example when industry would use them as part of a campaign to smash the right to collective bargaining.

26. SCENE: Large group of negroes pouring out of a rickety railroad car.

NARRATOR:

They are wheedled, cajoled, promised the moon, deceived - and transported to the scene of a great social crime. When they've served their purpose and the labor situation is well in hand, from industry's viewpoint - they are dumped, sacked, let go, cast upon the community - to suffer themselves and to bring suffering to the community.

27. SCENE: Hank trudging along.

NARRATOR:

Yes, there are times when the negro comes across spells of prosperity - when someone is trying to glut the labor market, create labor competition. And there are dirty, tough, health-destroying jobs that no one else will take if they can help it.

Hank walks past a store with a sign in the window reading, "HELP WANTED - WHITE." The fact that he gives it no more than a brief glance shows us that realization of the seriousness of his predicament is being born upon him.

NARRATOR:
"Help wanted - white only." These signs are to be seen everywhere across our land. You've seen them - often - but if you're white, you don't notice them so much.

Hank comes to a beer parlor - a dirty, down-at-the-heels place. There is a sign in the window reading simply, "HELP WANTED." Hank enters. After a moment we hear a coarse vulgar voice bellowing inside.

COARSE VOICE:
Naw - we ain't got no use for niggers here!

Hank comes slowly out of the saloon. There is the light of battle in his eyes which dies down as Dr. Pigmy speaks.

DR. PIGMY'S VOICE:
No use for niggers. No use for niggers. No use for niggers.

Hank shrugs his shoulders slightly, forces himself to straighten up. He resumes his walk.

NARRATOR:
The Negro is granted one point of superiority over his white fellows. He is "good humored." "Happy-go-lucky, shiftless, good-humored niggers," they always say! Nothing ever worries them, we hear.

Hank is jostled by a self-important looking woman, female executive type. We do not hear what is said, but the pantomime reveals Hank's apologetic intent and the woman's harsh scolding.

NARRATOR:
What choice does a Negro have other than to be good-humored? What choice, when merely simple dignity in the face of vulgar churlishness is labelled "uppity?"

Hank continues on. As he nears a very pretty and well-dressed white woman, she accidently spills her purse, scattering its contents over the sidewalk.

NARRATOR:
But churlishness isn't the most devastating piece of human cussedness a black man meets up with. At least, such clear-cut, brutish, stupidity can positively be blamed on the person who displays it. It's the more indefinite, less definable things . . . . .

Hank hesitates only an instant before stooping to help retrieve the young woman's valuables. The girl looks flustered, first over her accident, then, obviously over Hank's assistance. She frowns, starts to speak. Stops. Then, setting her jaw firmly, she does speak to Hank.

YOUNG WOMAN:
Please don't. I'll get them myself. Thank you very much, but I'd rather you didn't.

Slowly, very slowly, Hank straightens up, looking at the girl with a wondering, stricken look. As she goes about the business of picking up the things herself, carefully keeping clear of Hank, the words that Dr. Pigmy speaks are flashed on the screen - OVERPRINTED for an instant on the scene.

DR. PIGMY'S VOICE:
Dirty. Diseased. Nigger. Thief. Odor. Razor. Beast. Rape. Rape. Rape.

NARRATOR:
People brought up on such foul literature as "The Klansman" - on such vicious motion pictures as "The Birth of a Nation," have wild and nightmarish thoughts about negroes. They have been poisoned and conditioned to fear their fellow men and women.

28. SCENE: Hank walking along another street. He approaches a drug store.

NARRATOR:
And there are not-so-subtle, but more frequent, gentle insults.

29. SCENE: Interior of drug store. The clerk is handing Hank a package of lifesavers and taking his money. With a smiling expression, an artificially pleasant expression, the clerk speaks.

CLERK:

It is not our policy to encourage negro trade, but we'll overlook it this one time. Thank YOU.

Hank's face registers the shock as the meaning of these words sinks in.

DR. PIGMY'S VOICE:

Negro trade. Negro trade. Negro work.

A shadow crosses Hank's face - literally. In this shadow we see the bootblack parlor again, in more severe and ugly light.

SHADOW WIPE TO

30. SCENE: Bootblack parlor as in opening scene with harsher lighting. It has become more real to Hank, a chain gang.

WIPE TO

31. SCENE: Exterior. Hank trudging along.

NARRATOR.

In even our most democratic cities, colored people are restricted. . . .

DISSOLVE TO

32. SCENE: Negro tenement district.

NARRATOR:

Restricted from living in, restricted from buying in, restricted from building in anything but the most undesirable parts of town.

33. SCENE: Tenement scene. The cluttered streets neglected by the street cleaning department.

NARRATOR:

The Sanitation Departments follow the general line of reasoning - if a man's skin is dark, he and his family don't mind filth and squalor. And yet, whether it be in Black Bottom, or on Water Street, or in Coon Town, - wherever a negro family lives, its cost of living is higher than the equivalent would be for a white family.

DISSOLVE TO

34. SCENE: Interior of restaurant. Hank comes in through the front door.

NARRATOR:

Negroes are restricted.

Entirely unaware of what is about to happen to him, Hank comes into the restaurant, removes his hat and coat and advances to a table. People in the background look up in startled surprise when they see him do this. Just as he is about to sit down, the head waitress, summoned by one of the guests, comes over to him, holding his chair so he cannot sit in it.

WAITRESS:
You can't sit here! If you want that dishwasher job, come back at two o'clock.

Hank deliberately takes the chair away from her and sits down.

WAITRESS:
Hey! Whatcha tryin' to do? Hey, Joe!

FAST CUT TO

35. SCENE: Hank lying on the sidewalk where he has been tossed by Joe. People walk by, veering away as though he were a drunk.

DR. PIGMY:
Don't cater to colored. Don't cater to colored. Syphilis. Food. Syphilis. Food. Heh, heh. Syphilis can[illegible] wait on 'em - can't eat with 'em.

Hank slowly pulls himself together, arranges his clothes and moves on.

NARRATOR:

Negroes are the victims of a baseless rumor, - a vile whispering campaign that they are diseased, - that one shouldn't eat with them nor use the same rest room. The fact that negroes are forced to live in the most unsanitary parts of town, and that their economic condition makes health services harder to come by, would seem to indicate a base for this dangerous propaganda. But the rumor that negroes are not clean falls apart when we see them accepted in our finest places as the best of household servants. In the South - where many of these rumors are supposed to originate - our most aristocratic families thought nothing of nursing their white-skinned offspring at the breast of a negro "mammy."

36. SCENE: Hank standing in front of a bootblack parlor. There is a sign in the window, "Shine Boy Wanted."

NARRATOR:

Whence come these rumors? They are a legacy - a legacy from a thousand years of ancient barbarism - from the days before democracy led the world to daylight, - the days when misuse of groups by groups was not the violation but the rule of life.

DISSOLVE TO

37. SCENE: Hank standing at a bus stop with several other people.

NARRATOR:

There has been more superstitious nonsense about negroes perpetrated on the American people, to the misfortune of both black and white, - more downright lies and sadistic distortion than a single Hitler or a single Goebbels could ever have dreamed up in their horrible attempt to foist Fascism on the world. Who profits from all this?

DISSOLVE TO

38. SCENE: Hank seated in bus with other passengers.

DR. PIGMY'S VOICE:

Nigger work! It could be - wop work. It could be - mick work, or kike work. It could be polack, or limey, or squarehead. It could be spick, or heinie, or half-breed. It could be coolie, or chink, - or shanty Irish.

NARRATOR:

Yes - and it could even be - white trash!

39. SCENE: Hank alighting from bus in the vicinity of his home. He walks toward his house slowly.

NARRATOR:

It could be anything - as long as it divided people, kept them from seeing their common cause, kept them from organizing together to throw off the yoke of a collossal anarchy, the remnant of discredited feudalism - as long as it kept them from building a world of common sense and gentle cheer.

Hank comes to the walk in front of his house and hesitates.

NARRATOR:

And now, a young man whose skin has been darkened by the alchemy of a thousand years of sunshine, centuries of hot tropical sunshine, - must return to his home, - to be greeted by a family whose skin has yielded to a different one of nature's climates.

40. SCENE: Hank opens the door to his house. He stands still, listening. We hear the voices of MILLY, his wife, and Judy, his little daughter.

MILLY'S VOICE:

And hurry, Judy. If you're not a good girl, mommie'll never be able to take you on the train again.

JUDY'S VOICE:

When's daddy comin' home?

MILLY'S VOICE:

In about fifteen minutes. Now, hurry, dear.

Hank shakes his head as though to clear it. He takes a deep breath. Then he closes the door behind him. For a long moment we remain looking at the closed front door in silence. Then we hear suddenly an ear-piercing horrified scream from Milly inside the house. Then another scream.

SOUND EFFECT: A gradually growing mixture of voices - scattered voices of Hank's neighbors, both male and female. The voices are reacting to hearing Milly's scream.

FAST BLURRED PAN TO

41. SCENE: Woman neighbor looking out her window into Hank's house. Suddenly she darts from the window and disappears.

SOUND EFFECTS: continue miscellaneous voices, in growing alarm.

FAST BLURRED PAN TO

42. SCENE: A neighbor working in his yard. He picks up a blunt tool, and looks in direction of Hank's house.

SOUND EFFECTS: continue.

FAST BLURRED PAN TO

43. SCENE: A woman neighbor and a man neighbor. The woman neighbor is talking excitedly.

WOMAN NEIGHBOR:
Some nigger's broken into Hank Smith's house!

FAST BLURRED PAN TO

44. SCENE: Police car dashing down a street.

SOUND EFFECT: Police car siren.

FAST BLURRED PAN TO

45. SCENE: Man running with a heavy stick in his hand. He passes another man and yells excitedly.

MAN:
Some nigger tried to rape Milly Smith! C'mon!

SOUND EFFECT: Police siren.

The camera holds to the spot vacated by the two men. The sounds of shouting and police siren continue.

FADE OUT

FADE IN

46. SCENE: Interior. A city hospital. Bars on the windows. Lying on a wheel table is Hank, bloody and unconscious. Everything is quiet for a long, unendurable moment. Then we hear a buzzing noise.

SOUND EFFECT: louder and louder buzzing noise.

DR. Pigmy alights on the wheel table beside Hank. He looks at Hank closely.

DR. PIGMY:

Some joke, wasn't it, white meat? (PAUSE) Think I carried it too far, don't you? (PAUSE) Hmph! You'd get used to it after a while. (PAUSE) You'd learn how to stay out of trouble. (PAUSE) You'd learn to keep your place.

Dr. Pigmy opens his medicine case. He takes out the spray gun labelled, White, and lays it down along side him. Then he takes a pill from the bottle labelled, Straight Hair. He materializes a glass of water out of thin air and drops in pill.

DR. PIGMY:

May as well put you out of your misery and get you back home.

Dr. Pigmy picks up spray gun and
starts squirting.

Very Slow Fade

SOUND EFFECT: Sounds of spray gun being applied.

FADE OUT

FADE IN

47. SCENE: The white-skinned Hank at dinner table with Milly and Judy. They are eating cheerfully. Hank wears a couple of adhesive patches on his face and neck. On his temple is a good sized compress.

SOUND EFFECT: The spray gun sounds have carried over. They stop suddenly.

Hank puts down his knife and fork, and looks at Milly.

HANK:

Milly - that - that man you saw - was he about my height?

MILLY:

Oh - no! He was a great big beast. He was at least a foot taller than you. He came at me with his teeth bared and a wild look in his eyes.

Hank stands up suddenly, turning over his chair. He looks at Milly with burning eyes for a moment. Then he raises his head. His face twists with pain and intensity.

HANK:

Oh, God! Why do we do this? Why do we force ourselves to bear this testimony against our fellow man? Why do we degrade our own minds and spirits in this senseless, stupid superstition?

Hank looks down at Milly again. He points at her with a stabbing finger.

HANK:

From now on, Milly, - so help me - if I so much as hear a man use the word "nigger", I'll make him eat it! I'm going to blast every stupid, prejudiced fathead that talks that racial crap! I'm going to yell and argue and . . . . . .

Hank's tirade is arrested by the voice of PAUL ROBESON.

PAUL ROBESON'S VOICE:

No! Not that. We must remember that what we call "race prejudice" is a disease - not just individual meanness. It's a social sickness. To fight race prejudice. . . . . .

DISSOLVE TO

48. SCENE: Closeup of Paul Robeson speaking.

PAUL ROBESON:

. . . . . is something we must all do - and we must do it effectively, if we believe in democracy and civilization. There are those times when injustice bursts its bonds and persecutes a man or a woman with no sounder reason than an accident of race or creed or color. When that happens, we must fight, - indeed yes. Then there are other times when all humanity . . . .

49. SCENE: Montage of scenes showing the horrors of Nazi prison camps and charnel places, with mutilated skeleton-like corpses.

MR. ROBESON'S VOICE:

. . . . . . is threated with horrible, inconceivably brutal destruction because some hell-born maniacs were given the tools with which to build a stupid superstition about race into a crushing, smashing, grinding, screaming, bloody, inhuman monster! Then we must fight, indeed yes. But -

50. SCENE: Varieties of flashes showing people going to work or working or coming from work, etc.

MR. ROBESON'S VOICE:

- in our normal daily lives, the fighting is different. It isn't arguing and scrapping and creating irritations. It's simply working with people of other races, refusing utterly to recognize any distinctions based on racial origin, working with organizations which recognize this creed of democracy as more sacred than any law of the land, any law of property. The more we can get ourselves and others to thinking and acting as simply people, entitled to each other's respect and affection, the easier it will be to win ANY people's fight against their oppressors.

DISSOLVE TO

51. SCENE: Closeup of Miss Lena Horne. Her fresh beauty is a terrific contrast to the scenes of horror we saw but a moment before.

MISS LEAN HORNE:

When we are faced with Jim Crow in his many different disguises, it is sometimes quite hard for us to "take it" with dignity and patience. Yet dignity and patience - and strength and vision are what we must have to see us through. We need the dignity to win friends, the patience to learn and achieve our education, the strength to conquer odds - and the vision to see that things are much better than they were - and will be - as surely as the Earth revolves and marches it's irrevecable orbit - they will be better than they are! Should we cry, whimper, or falter in whining self-pity, we shall have weakened our greatest strength, - our ability to make friends. Today, the unconditioned brotherhood of workers and people is being built. All of us must share that brotherhood on equal terms.

DISSOLVE TO

52. SCENE: Close shot of a famous educator, a well-known scientific authority, if possible.

EDUCATOR:

Since the days before history began, some of God's people were called upon to withstand the hot sun of tropical climates. Those who withstood it better than others survived. Their descendants inherited the skin pigmentation which had protected them from the sun's rays. That is the only SCIENTIFIC fact there is behind the so-called "negro problem."

53. SCENE: Newsreel shot of Hitler addressing Nazi hordes.

EDUCATOR'S VOICE:

The theory of exclusiveness - of racial superiority - can be applied to ANY race - to ANY conceivable physical peculiarity.

DISSOLVE TO

or

WIPE TO

54. SCENE: A labor union meeting. A negro member is speaking.

UNION MEMBER:

We have learned that "in union there is strength." We have learned that - as the hard-headod, Ben Franklin put it - "We shall hang together or we shall hang separately." We know that the strength and security of our union and ourselves is constantly threatened by those who would divide and conquer us - by shouting and printing ugly names - who can start a race riot by crying "nigger" - or polack, or wop, or Jew, for that matter. We know that the first thing we must learn to do now is WORK TOGETHER. If we cannot do that, we can do nothing. If we allow the struggle for existence to become a panicky stampede for the nearest exit, we are in a bad way. But this cannot happen to us, because we will work together.

SOUND EFFECT. Tremendous burst of applause and cheering.

MUSIC. Start "United Nations Hymn" under sound and voice.

QUICK DISSOLVE TO

55. SCENE: Closeup of Paul Robeson. Behind him is a great portrait of Franklin Delano Roosevelt. Alongside of this portrait is another done in the same manner, Wendell L. Willkie.

MR. ROBESON:

When this motion picture was planned, it was hoped that our great friend, Franklin Roosevelt, would help us take this message to your hearts and minds. But - that was not to be. Nor was it to be that another great friend of democracy, Wendell Willkie, would be here to help us understand. They could have told us, from hard and bitter experience we have learned that international discord and bloody wars of aggression have their roots in economics, - but, if we look back through history we can see even the wars most obviously inspired by Economics and greed could not have been sold to the people who had to do the fighting and dying

- except by appeals to prejudice, - to national prejudice, - to religious prejudice, - and, on a global basis, to racial prejudice. To those of us who are interested in peace, - for ourselves, for our children, and for our children's children, - let us not forget that racial intolerance has been proved to be the cesspool in which the germ of Fascism is bred, and that it becomes the most terrible weapon of that Fascism. (PAUSE)

If we - all of us - consistently believe and act in accordance with our honored American precepts, "All men are created equal" and that each is entitled to "Life, liberty and the pursuit of happiness," - we need fear nothing! But we must think, work, and live TOGETHER.

DISSOLVE TO

56. SCENE: Plaque on which are engraved the words of Franklin Delano Roosevelt, taken from a speech delivered over the radio. As we see this plaque and read the words, we have the help of Mr. Roosevelt's recorded voice, reading them to us.

MUSIC: The "United Nations Hymn" swells up under FDR'S voice.

MR. ROOSEVELT'S VOICE:

If civilization is to survive, we must cultivate the science of human relationships - the ability of all peoples, of all kinds, to live together and work together.

VERY SLOW FADE OUT

MUSIC: Swells into a tremendous volume of sound. Voices and marching feet join in the chorus.

There is no end title.

THIS IS TO CERTIFY

Miriam Balf

HAS REGISTERED IN THE

REGISTRATION BUREAU

OF

THE AUTHORS' LEAGUE OF AMERICA, Inc.

THE { SYNOPSIS
~~SCENARIO~~
~~RADIO SCRIPT~~ } ENTITLED

"The First Stone" by
Emery Rubio & Miriam Balf.

THE FIRST STONE

Synopsis

of a

Three Act Play

By

Emery Rubio & Miriam Balf

Registered by:

Emery Rubio: 141-44 - 72nd Drive
Kew Gardens, L.I.
Boulevard 3 - 0681

Miriam Balf: 2547 Aqueduct Ave.
New York, 63, N.Y.
Sedgwick 3 - 6846

CAST OF CHARACTERS

Elizabeth Baker
Peter Warren, her brother-in-law
Grace Warren, his wife and Elizabeth's sister
Nancy Warren, their daughter
James Brooks
Clarabelle Brooks, his wife
Cleote Brooks, his daughter
Davey Jones Brooks, his son
Carver Robinson, nephew of Clarabelle Brooks
Clarles McLean, Real Estate Agent
Mrs. Rodney, a neighbor
Mrs. Lawson, a neighbor
Mr. Harris, a neighbor
The Detective
The Principal
Gas Man
Laundry Driver
Neighbors
The neighborhood kids

SCENE: A suburban side street. All the action takes place on the two front porches and the two front yards of two private houses.

TIME: The present.

ACT ONE

Scene 1: Eight o'clock on a fine morning in early fall.
Scene 2: Sunday morning. One week later.

ACT TWO

Scene 1: Late afternoon. A few days later.
Scene 2: Two hours later.

ACT THREE

Early the next morning

ACT I

SCENE 1

TIME: The present. About eight o'clock on a fine morning in early fall.

SCENE: A quiet side-street in a lower middle-class surburban community. Two nondescript private houses--each with an open porch, patch of garden, and low white fence--stand side by side. Only the front facade is visible. They are wood-frame, undistinguished dwellings of no particular style or vintage. You can find whole rows of them built for the common people all over the country.

There is a large "For Sale" sign on the house to the left; also a clutter of smaller signs: "CHOICE PLOT-DESIRABLE LOCATION", "TRESPASSERS FORBIDDEN", "FOR INFORMATION CALL McLEAN REAL ESTATE--SOUTHWELL 3-1279". With windows and doors boarded up, with weeds reaching almost to the porch, it is hard to realize that the empty house is almost an exact duplicate of the neat, well-kept, well-lived-in house to the right.

AT RISE:

1. The street is empty for a second. Then there is the sound offstage of a bus screeching to a stop around the corner. A teen-age boy with books and a lunch-box races across the stage hollering to the unseen busdriver to wait. Liz Baker steps out on her porch, watering-can in hand, and calls after him, "Tommy Lipton, stop that yelling! This is a respectable neighborhood!"

But Tommy is already off and now it's Mr. Harris who is hurrying across the stage after the same bus. Halfway across, he tosses Liz a hurried "Good-morning" and a "Hold it, damn it, hold it" to the bus driver all in the same breath. Then he throws dignity to the winds and runs off yelling like the youngster.

"Riff-raff," observes Liz as she waters her flowers with great delicacy and refinement. She is in her middle thirties, an attractive woman in a strong-featured way. She crushes a worm with deliberate carefulness and goes inside just as

2. A man walks up to the empty house and dispiritedly leans on the gate looking for some sign of life. Just to make sure he trys the front door; then the back door; then he vaults the low fence and rings the Baker bell. Liz Baker peers out from behind the curtain on the door window and talks through the glass. The man shouts back, with much by-play and gesticulation to the house next-door that he's the Gas Man. Finally Liz opens the door and says they've moved away.

"Where?"

"California. They didn't like the neighborhood any more. Too much riff-raff coming in."

The Gas Man vents his annoyance. "They didn't notify the Gas Company. The Gas wasn't shut down. Waste in the middle of a war." He goes away grumbling he has two sons in the army and what are they fighting for--for people who forget to turn off the gas.

3. The street rapidly comes awake. A girl of high school age passes and rests her books on the Baker gate while she calls "Nancy--Nancy--Nancy Warren, we'll be late!"

Mr. Warren comes to the door, with his morning toast and his breakfast napkin in his hand, "She'll be right out, Elaine." Calls inside, "Nancy, do you want to make Elaine late again?"

Nancy tears out of the house, kisses her father affectionately, and runs down the porch steps tossing an indifferent good-bye over her shoulder to Aunt Liz. (Nancy is a girl of about fourteen) Mrs. Warren appears in the doorway with Nancy's forgotten lunch-box.) A breathless rush back, a kiss for her mother, and Nancy is off again. Grace Warren calls sharply, "Nancy, did you say good-bye to Aunt Liz?"

Again the over-the-shoulder "Good-bye, Aunt Liz." And Nancy disappears down the street.

4. Mr. Warren chuckles fondly, "What a girl!" and goes inside to finish his breakfast.

Grace looks at Liz apologetically, "She didn't mean it, Liz."

"No," there is the faintest tinge of sarcasm in Liz's voice, "She never does. What did I ever do to make that child dislike me so?"

Grace laughs it off. Children are just careless. They don't take time for formalities of expression.

Liz observes, "Well when you and I were children, Grace, Mother would have walloped us if we didn't take time to be polite." Although the exchange is kept on a light, pleasant plane, one can't escape the feeling that this polite disagreeing is a manifestation of a more deeply rooted friction between the two sisters.

But it ceases instantly when Peter Warren comes out to leave for business. Except for the fact that he kisses Grace good-bye, it would be hard to tell which woman is his wife. They both act the role, and if Grace gets the goodbye kiss, it is Liz who waits at the gate to tuck in the pocket handkerchief he forgot.

5. When Mr. Warren leaves, there is a strange silence between the two sisters. Liz makes a few disparaging remarks about passing neighbors, and then goes in to get ready for the morning marketing. Grace chats pleasantly with Mrs. Lawson and Mrs. Rodney who are also on their way to market. They depart when the laundry driver comes with the family laundry and some corny kidding. He follows Grace up on the porch just as Liz emerges with hat, gloves, and a gay red-and-white checked shopping bag. The laundry driver whistles and points to the shopping bag, "Geez, where'd you get that?" Liz regards him with icy hauteur. Not discouraged, he makes a clumsy play for her, and then with another glance at the shopping bag and a fresh "Don't wave that thing at any bulls," follows Grace into the house. Liz sets out down the steps and gets as far as the gate when--

6. Charlie McLean, the real estate agent, enters from the direction of the bus station and walks up the street followed by a colored family of four and a small mongrel dog. McLean greets Liz rather uneasily--somewhat like an old family friend who is caught betraying the family trust. And as the Brooks family reverently follows the agent up to the porch of the empty house, Liz's answering greeting is chilled by a growing indignation. She stands there at the gate, marketing forgotten.

McLean proclaims the beauties of the property in a fantastic salestalk punctuated by happy nods of agreement from Mr. and Mrs. Brooks in all the proper places. But Cleote Brooks, a girl of about twenty-three, is the thorn in the agent's side. With none of her parent's naievte and with a keen alert mind, she cuts right through the agent's flowing pander with quizzical practical questions which throw him off-stride. Mrs. Brooks informs the agent "Cleote is real smart. She's college educated." In the meanwhile, Liz has rushed inside, and she reappears with an incredulous Grace Warren just as McLean prys off one of the cross bars from the front door and the colored family steps into the vacant house.

7. Only Davey Jones Brooks and his dog, Jefferson Brooks, remain outside. Davey Jones is a shy youngster of about thirteen with glasses and meticulously neat clothes. He examines his surroundings with admiration and a certain amount of awe. The laundry driver, who is somewhat amused by the turn of events, strikes up a friendy conversation with the kid about his dog, and Davey Jones answers with a warm glow of pleasure. Even when the laundry driver leaves, and Liz begins to pump the kid for information, he answers with politeness and eagerness. Davey Jones has no time for indignation today. He thinks everybody is wonderful, including Liz Baker.

8. Liz hollers for McLean, who comes over to the fence and tells Davey Jones to go inside and see how he likes it. Then Liz explodes with great venom to the real estate agent. What does he mean by selling the house next to her property to those people? How does he get that way? Hasn't he any sense of decency?

The Agent gradually placates Liz. He assures and reassures her that he'd sell that house to them only over his dead body--he's just doing a favor to his partner by showing the house--but he'd never sell it. How can Liz accuse him of such a thing? Hasn't he been like a member of the family? Hasn't he watched out for Liz and her property for ten long years ever since her husband ran away with that tramp? Wasn't it he who suggested that her sister's family come to live with her.

Gradually Liz loses her fears and even grows a bit apologetic about her outburst. After all her property means a great deal to her. That's all she has left--her house--her house and the snake bracelet her husband gave her. Liz is on the point of getting sentimental about her two possessions when the Brooks family comes out to shake hands with Mr. McLean and to thank him. He winks at Liz as he escorts the Brooks off to the bus stop.

9. Relieved, Liz goes inside. The stage is empty for a moment, then McLean steals back somewhat furtively and begins taking down the "FOR SALE" signs and throwing them under the porch as

THE CURTAIN FALLS

ACT I

SCENE 2

TIME: Sunday morning. One week later.

SCENE: The same. But the house on the left now has a trimmed lawn, heat curtains at the windows, flower pots in the window boxes, and a gay red-cushioned glider swing on the porch.

AT RISE:

1. The neighborhood gang is playing ball in the street. Davey Jones is watching them from his porch steps. Once when the ball rolls into his yard, he returns it with a deft throw, but nobody asks him to play. Then the ball goes up on the Baker porch and there is a sudden silence, Nobody moves to get it, not even after someone says, "Aw it's Sunday. She's in church."

A strange and unnatural fear seems to have gripped the boys---all except Davey Jones. Eagerly he comes to his feet. "I'll get it for you."

They exchange glances. He'd better not. "That's Liz Baker's house." But Davey Jones is already up on Liz's porch---Jefferson trotting at his heels.

"Miss Baker won't mind", Davey informs them. He's her next door neighbor and she's a fine woman. And with a "Here, Jefferson! Catch!" he throws the ball to the dog. The dog makes a nice catch and the kids start to razz their catcher who has been dropping them all morning. Jefferson makes a few more catches for their benefit and then Davey Jones throws the ball to the owners and starts down the stairs just as

2. Liz Baker and some of her friends come up the street on their way home from church. Chatting busily about the sermon, the Brooks, and the deterioration of the neighborhood, Liz gets as far as her front gate and freezes in horror as she comes face to face with Davey Jones on the inside. He bids her a polite good-morning and explains about the ball with a smile. A long icy silence. Then Liz, in an even, controlled deadly tone---"Take that mongrel off my property. See that he never comes back."

3. A buzz breaks out among the good ladies:
"How dare he?"
"They'll be wanting to pay social calls next."
"Lock your door, Liz. Nothing is safe any more."
"If I were you, I'd put my valuables in a vault."
Liz protests he has nothing but her house and her bracelet.
Yes, but does she think it's safe to wear the bracelet?

4. They never get the answer. For at that moment, a spirited young negro (well-dressed but with extravagant touches like a large silk pocket-handkerchief and a sunflower in his lapel) walks up the street and bows low to them. "Good morning, ladies. Could you tell me which is the Brook residence?" A frigid silence. The good ladies are very busy pretending they didn't hear him.

But Davey Jones has heard. He comes forward. "This is the Brooks residence."

The young man regards him with delight. "Would you be Davey Jones?"

"Yes suh, that's me."

"Boy, inform your mother that Carver Robinson has arrived---Carver Robinson of Lake City, South Carolina."

Davey Jones nearly falls off the steps. "Cousin Carver?"

"The same"

"The Sunflower Kid?"

For answer, Carver flicks the sunflower in his lapel.

"Corporal Carver of the United States Army?" (The way Davey says "corporal" it could be"General")

Carver grins, "Citizen Carver, boy. Citizen Carver, ex-corporal." He points proudly to a little lapel ribbon. "Purple Heart."

He is instantly the center of an interested circle of kids. [redacted]. [redacted]. Questions come by the dozens. They would stump Eisenhower but not Carver. His answers make up in color what they lack in veracity. Davey Jones is almost bursting with pride and excitement at the appearance of this much-vaunted, almost legendary cousin.

Meanwhile, there is much sceptical buzzing among the ladies. Liz is curious. "What's he doing here?" Scornfully, "The Sunflower Kid!"

5. Mr. and Mrs. Brooks and Cleote come home from church. Excited cry from Mrs. Brooks---"Carver! Little Carver!"

Carver opens his arms--"Aunt Clarabelle!"

Much embracing and weeping and rejoicing. Carver has to be introduced to Mr. Brooks and Cleote. Mrs. Brooks even throws in an excited and unacknowledged introduction to a frigid Liz. Her sister's child---from Lake City, South Carolina---the family has never seen him---she hasn't herself since he's been twelve---and now he's a soldier---a corporal too. Mrs. Brooks turns to Carver with sudden realization, "Where's your uniform, Carver?"

He grins, "Traded it in for a purple heart."

They are concerned. When is he going home? Carver confesses he's been home, but Lake City, South Carolina is powerful small after Africa, England, France. Cleote wants to know what Carver plans to do in New York. He tells her he has $500 (discharge money plus bonds) which he plans to convert into a young fortune playing the ponies.

As the Brooks go in with their visitor, Carver finds out from Cleote that she dances in a cheap night club, but that someday she will be the world's greatest dancer. "And I," he tells her, "will be your greatest admirer." They exit. The kids go.

6. Instant buzz among the ladies:

"Did you see the way she spoke to us? Right out as if we were her kind!"

"And so noisy--how do you stand it, Liz? All that laughing and shouting."

Liz adopts the martyr role for a moment and then forgets: "Purple Heart! I don't believe it. If I ever saw a liar that boy is." The ladies agree.

"The Sunflower Kid!"

"How can a bum win a Purple Heart?"

"There'll probably be crap games there from morning to night now."

But Liz is already off on another tack. "Did you see the way he looked at that girl? No good can come from that. Besides ---" She lowers her voice. Shocked expressions appear on the ladies' faces just as looked at that girl? No good can come from that. Besides....." She lowers her voice. Shocked expressions appear on the ladies' faces as -

7. They are hailed cheerfully by MR. and Mrs. Warren and Nancy on their way home from church. Nancy stops to play with Jefferson. The ladies look somewhat embarrassed and disappear hurriedly like people caught in an overt act. But Liz immediately plunges into the lurid tale of the Sunflower Kid - the gangster now living with the Brooks. Nancy starts to laugh. She doesn't believe it. Furious, Liz orders her into the house. Nancy stands where she is. Liz appeals to Peter Warren, and after a moment's hesitation, he gently asks Nancy to go inside. She goes.

Grace Warren is annoyed. "What's the matter with you, Liz? Why can't you leave that child alone?"

Ignoring this outburst, Liz turns directly to Peter. Nancy should be sent off to boarding school. This environment(with a gesture at the next house) is all wrong for the child. She is picking up common traits already.

Warren laughs. He'd miss Nancy too much to send her away. Besides he can't afford a boarding school. Liz dismisses that airily. She'll pay for it.

Grace glares at her sister. "Put your money away, Liz. Nancy's my child and she's not going!" Grace goes into the house and slams the door.

After a moment, Warren follows her, and we can hear him offstage calling, "Grace. Grace,darling..."

8. Liz stands alone curiously frustrated and - although she doesn't recognize it - lonely. Meanwhile on the other porch, Cleote and Carver come out and swing on the glider. They are finding each other very attractive. When Carver teases Cleote about not even having a kiss of welcome for a long lost cousin, she gives him a cousinly peck. They stare at each other with a sudden shy awareness and come closer as if they are about to kiss again, when Liz, who has been watching them covetously, suddenly drops the lemonade-pitcher she is carrying inside. It crashes into many pieces. Cleote and Carver jump. When they look over curiously, Liz goes inside and slams the door with another crash. They jump again and giggle.

9. From out of nowhere, Nancy and Davey appear to talk over their fences. At a call to dinner from Mrs. Brooks, Cleote and Carver go in with a "Come on, Davey Jones". Davey nods but doesn't move.

With the shyness of new acquaintances, Nancy and Davey trade names, ages, classes at school, information about teachers. Davey Jones tells how much he likes it here. "Neighborhood swell. School swell. Everybody swell. Very refined too. "

Nancy is called into dinner; once; twice. Still the two talk on.

"NANCY!" This from Liz.

Reluctantly, Nancy moves toward the house. She finds the obvious respect of this neighbor boy very appealing. He makes her feel important somehow.

As she moves away, Davey Jones calls, "Do you think I could walk you to school tomorrow?"

"Why not?"

"And the day after?"

"Why not...Davey Jones?"

Nancy goes in. Davey stands there smiling.

SLOW CURTAIN

ACT II

SCENE I

TIME: Late afternoon. A few days later.

SCENE: The same.

AT RISE

1. A telephone linesman, installing a phone in the Brooks' household, is stringing up outside wires.

On the Baker porch, a gramaphone plays swing music while Nancy and her highschool pals try out different steps. Davey Jones watches them from his yard. Nancy sees him and invites him over. Very pleased, he crosses to the Baker porch, but says he'd rather watch because he doesn't know how to dance.

2. Suddenly a warning whistle from one of the kids. Liz Baker is coming up the street with a shopping bag as usual (only this time it's plain green instead of the familiar red and white check). The kids stop dancing. There is an awkward silence while she mounts the porch steps.

Nancy breaks into nervous chatter: "Did you find your bracelet, Aunt Liz?" No answer. Liz is staring at Davey Jones. Nancy tries to distract her. "A new shopping bag? I like the red-checked one better."

Liz regards her coldly. "Stop showing off, Nancy." She goes into the house.

3. Brief pause. Then a relieved whistle from one of the boys. "Aw, she stinks on ice" says another. They pick up the gramaphone and start to go. Suddenly Davey Jones has an idea. Why don't they go over to his porch? His mother won't mind. After a moment of indecision, they all troop over; and soon the gramaphone is blaring merrily away from the Brooks' porch, while Cleote and Carver teach the kids a few new twists, and Mrs. Brooks bustles in and out with lemonade and cookies.

Davey Jones looks on fairly bursting with pride in his sister's talent, his mother's hospitality, his wonderful new life. When one of the kids sits down next to him on the steps, he quotes proudly from a NEW YORK TIMES clipping to the effect that" Cleote Brook's dancing will do more to advance the cause of her race than all the militant crusaders".

Mr. Brooks comes home from work and standswatching his visitors with some annoyance but Mrs. Brooks placates him with a bottle of beer. She tells the kids they can all use her phone anytime they want - especially for calls to sweethearts. Meanwhile, Liz has appeared disapprovingly in her doorway to call Nancy away - but Nancy doesn't come and Liz goes in.

Mrs. Brooks goes in too saying it's time for Jefferson's supper. Nobody takes the gentle hint. Davey Jones starts to call for Jefferson. He goes around the house whistling a peculiar call, and in a few moments, reappears looking worried. He can't find Jefferson. [redacted] Mr~~s~~ Brooks goes in. [redacted]. The kids, Carver, and Cleote go off to make a search of the neighborhood, just as -

4. Charlie McLean, the Real Estate Agent, comes along the street and greets Cleote too effusively in passing. Then he goes up, rings the Baker bell, and gives Liz a handout of the same effusion. Liz cuts through it and he comes to the point: "Okay, Liz, what did you want to see me about?"

Liz goes back, takes a quick glance into the hall, and shuts the door. Then bluntly, "I've been doing a little research since you found us such desirable neighbors. Isn't there a restriction ordinance in this neighborhood?"

McLean is amused. There was. But it's been null and void for ten years now. The City Council repealed it. The government doesn't like discrimination.

Liz doesn't care about the government. The government doesn't have to live next door to the Brooks. She points to a neat box of papers near the Brock's side door. "They're filthy!"

At this moment, James Brooks comes out on the porch to collect the empty lemonade glasses. Mrs. Brooks calls after him, "And James, don't forget the beer bottles." He collects those too and goes in.

"Drunkards!" snaps Liz. "Drunk all the time!" Can't something be done about it? Couldn't the Board of Health evict them?

McLean is firm. Nobody can evict them. It's their property--they paid for the house. They're harboring a gangster Liz insists. McLean shushes her as--

5. Cleote and Carver, giving up the search, stroll slowly back and settle on the porch steps. Carver is telling Cleote how, ever since he swiped some sunflowers from a neighbor at the age of five, he has been called the "Sunflower Kid." Cleote laughs at the [redacted] tale, while Liz says to McLean pointedly, "As the twig is bent, Mr. McLean--as the twig is bent---"

Now it's Cleote who talks. She tells Carver about life in a night club, about drunks who follow her home, and about how she gets rid of them with a trumped-up story of her eight-inch knife and all the drunks she has carved up. Interwoven into Cleote's quiet, humorous account are Liz's veiled comments to McLean. She is making capital use of [redacted] [redacted] [redacted] Cleote's story.

6. Davey Jones and the kids come back. They can't find the dog. Cleote and Carver suggest new places to look. Mrs. Brooks comes to the door at the sound of Davey's voice and calls them to supper. She makes light of the dog's disappearance. He will turn up later as big as life. He's never missed a meal yet. The kids leave after promising to look for Jefferson again after school tomorrow! The Brooks go in. Nancy goes in with a brief nod to Liz and McLean.

7. Liz, who had been strangely silent during the discussion of Jefferson, picks up where she left off. Cleote's a prostitute. Only prostitutes come home with a different man each morning. And did he hear that? They carry knives. It isn't safe to live on the block any more. "Besides" (this is her trump card) "my bracelet is gone."

McLean gets ugly. He can do nothing. They gave him a large down payment--they're paying off the mortgage--where else can he get that kind of money for a run-down neighborhood? He can do nothing. His hands are tied. If Liz has any complaints, tell them to the police. But leave him out of it. He can do nothing. He's not compiling a Social Register--he's selling real estate.

Grace Warren comes out of the house and greets McLean with pleasant surprise. She makes small good-natured talk. Peter should be home any minute--the Lawsons called and invited them to a bridge game tonight--she must learn to play a better game of bridge.

McLean starts to leave; turns to Liz for a final word: "Take my advice and leave well enough alone. There are some things you just can't do, Liz. Not even you can do them." Bowing pleasantly, he leaves.

Grace is curious. "What's he talking about? What can't you do?" Liz evades an answer.

8. Meanwhile, out on the street, McLean runs into Peter Warren coming home from work with the evening paper under his arm. McLean tells Warren he's just had a very pleasant chat with his sister-in-law, and after a brief cheerful exchange, they part on the promise to join each other in a beer some day soon.

Warren comes up on the porch, greets Liz and kisses Grace. He breaks away from his wife with his usual self-consciousness under Liz's scornful scrutiny. Grace starts to tell him about the Lawson's invitation and the bridge game, but Liz cuts in with a tirade against McLean and his cowardice. Skillfully she reconstructs her case against the Brooks, bringing in the missing bracelet and her suspicion that Carver stole it. Then she goes on to Davey Jones. "He was right here on this porch. And Nancy was there." Peter Warren has gone white. Liz pushes her advantage. "We must get Nancy away from here, Peter. This is no place for her."

Now it's Grace who is angry. "We had that out the other day, Liz. It's all settled. Nancy is not going anywhere!" But when Liz drags in Cleote and prostitution and Nancy all in the same breath, Peter strides angrily toward the house.

Grace catches his sleeve. "Peter, where are you going?"

He turns on his wife angrily. "To call the palice and tell them about the bracelet." He jerks his head toward the next house. "This must be stopped and damn it---I'm going to stop it!" He goes in.

Liz smiles at Grace triumphantly. "I knew he would."

CURTAIN

ACT II

SCENE 2

TIME: Two hours later.

SCENE: The same.

AT RISE:

1. Empty street. Gathering darkness. Lights in both houses. A moment after the curtain comes up, the street light goes on. Then offstage, the sound of a car stopping and a voice: "Okay. You men wait here." A second later, a shrewd-looking, weasel-faced little man comes on. He stops under the street light to check the numbers of the houses against a pad in his hand. Then he climbs the Baker's steps and rings the bell.

2. Warren comes to the door. The man looks at him sharply. "Peter Warren?"

Warren nods and is about to ask the man in when Nancy's calls from offstage, "Is that for me, Daddy?"

With a hasty, "No, it isn't," Warren steps outside with Liz and closes the door behind him.

The man is brief, almost brusque. "I'm from headquarters. You made a complaint?" Peter repeats the charge---stolen bracelet.

"Description?" Liz gives it with great emphasis on the "gift from my husband."

Grace comes out with some sewing, sees the detective, gives Peter and Liz a hard look, and goes right back inside.

The detective continues his questions. "And you claim it was stolen by one Carver Robinson residing at 12 Locust Road?" Peter nods and points to the next house.

"Description?"

Liz tells him, "Just ask for the Sunflower Kid."

The detective is curious. "How do you know he took it?"

Liz flares back with "He's ~~a~~ no-good, [redacted]. Been stealing since he was five." [redacted]

"You want him arrested, Miss Baker?"

Liz is vehement. "Naturally!"

The detective tells her it's not legal to take Carver without a warrant, but if Liz will go down and swear one out the first thing in the morning, he'll arrest him tonight anyway. "Those ignorant bastards--they'll never know the difference."

Liz and Warren disappear hastily as the detective crosses to the next house.

3. Cleote answers the door and innocently calls Carver, who comes smiling. The detective's badge wipes the smile off his face, and soon Carver is plunged into a maze of questions about his activities, his background, his boyhood. Everything he says seems to incriminate him further. Mr. and Mrs. Brooks watch silently with fear in their hearts, but Cleote fights the detective step by step.

"Who's accusing Carver?" The detective refuses to answer.

"What's he done?" Again the detective stalls.

When he attempts to enter the house to enter the premises, Cleote discovers he has no search-warrant and refuses to let him in. And when he tries to arrest Carver, Cleote discovers that there is no arrest warrant. Carver explodes and has to be restrained from hitting the detective, who leaves with the threat that he'll be back. And a moment later the sound of his car starting offstage.

4. Liz, all dressed up for the Lawson bridge, runs out eagerly at the sound of the car. She comes just in time to see Carver go inside with the Brooks. She is still standing there staring thoughtfully at the empty porch next door when Mr. and Mrs. Warren come out ready to go to the Lawsons.

"Did he arrest him?" Warren wants to know.

"No. He's still home." Liz tries hard to be casual.

"Good!" Grace Warren is relieved. "I knew he didn't do anything." Disdaining her husband's proferred arm, she walks down the stairs alone.

In silence the three walk to the gate, and then suddenly Liz doesn't want to go. She just doesn't feel like bridge tonight. She must do this. She must do that. Why don't they run on ahead?

"But you wanted to go a minute ago," Warren protests.

Yes, but now she has a headache. Besides someone should stay home with Nancy. Things could happen here.

"What could happen?"

"Well--things."

Warren laughs her down, and reluctantly Liz goes off with them as---

5. Cleote comes out on the porch ready to leave for her night club. She is neatly dressed in a tailored suit. Carver follows her. He doesn't want her to go. He doesn't like drunks following her home.

Cleote laughs. She can take care of herself.

But he wants to take care of her. He wants to marry her. He'll settle down and go into business if she'll marry him and settle down too. They'll live like respectable people. Detectives won't come around questioning them. He'll go into a legitimate business. He'll buy a horse van and transport race-track ponies. It's all up to Cleote.

Cleote is hesitant. Marriage would be wonderful but to stop dancing?

Carver is adamant. He's not going to have drunks following her home.

They compromise finally. Cleote will not give up dancing---just the night club. She can open a dancing school for children and still be Mrs. Carver Robinson and respectable.

And then in a gay mood, they decide to celebrate their engagement. They tell Davey Jones, who has just come out on the porch with his books, that they are both going to Cleote's night club---but as guests.

6. They go in to change into formal clothes. Davey Jones settles down with his homework. A couple of boys pass by: "Find your dog yet, Davey Jones?"

Davey shakes his head. "Mom says he'll be back in the morning. Mom says dogs have to go off every once in a while."

They tease him. "Why?"

Davey shrugs.

"It ain't spring, Davey."

He shrugs again and grins. But he doesn't understandfully.

The boys stop at Nancy's gate: "Your aunt home, Nancy?" When they find she isn't , they vault the low gate and seat themselves on the on the steps, kibitizing over Nancy's lessons, the teachers, the school. A girl-friend of Nancy's who has forgotten her assignment book in school, comes to get the French homework. Nancy is having trouble with adverbial clauses. The boys kid her. She sends them all home. As they leave, they repeat their promise to Davey to look for Jefferson tomorrow.

7. Nancy asks Davey whether he's any good in grammar. She quotes the sentence giving her trouble, and he analyzes it for her. In delight, she asks him over to her porch to help her. For the next few minutes, they go over Nancy's adverbial clauses together much to Nancy's enlightenment.

Then Davey gets stuck on a sentence. He is about to go over to his house to look up the rule in his grammar books, when Nancy says, "Oh, that's silly. Come on in and use mine." As they go inside, she adds, "That is---if I can find it. I never use the darn thing."

8. The stage is empty for a long minute. A light goes on in the second story of the Warren house. Liz comes back almost furtively. She keeps looking over her shoulder as if to make sure no one sees her, and then she runs straight into Mrs. Rodney.

"Why, Liz Baker," Mrs. Rodney gets set for a long chat.

But with a curt "Good evening," Liz cuts her off and hurries into the house. Mrs. Rodney stares after her in surprise and then walks on.

9. Suddenly a piercing scream from the Baker house. Mrs. Rodney stops short. She turns and runs up the Baker steps. Mr. and Mrs. Brooks come running out on their porch. Hysterical screaming, protesting shrieks, and incoherent crys from the Baker house. Mrs. Rodney rattles the door. It's locked. Mr. Brooks starts over curiously. Mrs. Brooks holds him back.

Liz appears at the window for a frantic second. "Mrs. Rodney..... get help.....get help...." Then almost incoherently, "Nancy and that nigger boy....." She disappears.

Mrs. Rodney screams for help. A crowd collects rapidly. Crys of "What is it? What's the matter? What's all the screaming? " Mr. and Mrs. Brooks try to force their way to the Baker porch through the milling people on the street, while Mrs. Rodney keeps crying, "Hold them! Hold them! It's their boy!"

Suddenly, the door is flung wide #### and Liz, insane with rage and yelling like a fishwife, drags out a frightened Davey Jones. Nancy follows, completely hysterical, tugging and beating at Liz and screaming wildly, "What do you want from him? What do you want? He didn't do anything! He didn't do anything!"

Liz turns on her. "Shut up! You're no better than he is! I warned you! I warned you!2 She slaps Davey Jones around viciously while the crowd holds Mr. and Mrs. Brooks so that they can't go to his aid.

Mrs. Brooks is crying hysterically, and Mr. Brooks keeps shouting over and over, "He didn't do nothin'!He didn't do nothin'!" In the meantime, Cleote and Carver are fighting like wildcats to get through the crowd (Cleote, who had run out in a dressing gown, and Carver in shirt and full-dress trousers).

A badly frightened Mr. and Mrs. Warren arrive on the scene and Nancy runs to them shrieking denials. They carry her struggling and almost crazed into the house and out of the hubbub, just as Cleote breaks through the mob to Liz and stops her filthy language and foul accusations with a stinging crack across the mouth.

10. For a moment all sound stops. Liz stands there, frozen. The crowd is shocked into stillness. Then something very terrifying is born. It is mob fury.

All the indignation and confusion is crystalized and focused now. The mob has tasted blood. It is out for the kill. No more shrieking---no more shouting---only a deadly growing murmur. Almost quietly the mob closes in on its victims.

Suddenly a shout, "Damn it---the boy!" Taking advantage of the crowd's momentary change in interest, Davey Jones has sprinted for his house.

Carver's voice encourages him, "Inside---Davey Jones! Inside!"

Suddenly a large stone whizzes past Davey Jone's head and crashes through the glass in the door window. Liz Baker has hurled one of the white-washed rocks bordering her walk. It is the signal for violence. And Liz has released the spring. In an instant, every one who can lay hands on a stone is hurling it. Grace Warren runs out on her porch and pleads in vain with them to stop.

Forgotten in the frenzy of the moment, the Brooks run towards their house, Mrs. Brooks calling out hysterically as she runs, "Don't be afraid, Davey. We're coming. We're coming." Stoned, reviled, and bleeding, (Cleote with her negligee torn off) they reach the shelter of the house and barricade themselves inside.

Only Carver refuses to go in. Shouting to Cleote to phone the police, he takes up a stand on the porch steps to hold off the threatening, advancing crowd. Instantly a handful of men rip out the telephone wires. Cleote runs to the door hysterically crying "The phone's dead!" And Mrs. Warren steps inside as if she's just made a swift decision.

Carver yells to Cleote, "Get back!" A hail of stones drives her in.

And then they storm the house. Carver, fighting like a wild man, stalls them off for a few seconds. Offstage, in the distance, there is the whine of a police siren. Desperate now, the crowd storms the windows with burning brands which they toss in. Terrified screams from inside. And as Carver is dragged down and the flames flare up, the police enter and -----

THE CURTAIN FALLS

ACT III

TIME: Early the next morning.

SCENE: The same, but there isn't a window-pane left in the Brook's house. Raw, jagged strips of glass still stand upright in their frames. The woodwork is charred and blackened by the fire. The gay porch furniture is over-turned, and the neat garden is trampled and uprooted. Part of the fence sags against the ground.

AT RISE:

1. Some of the crowd of the night before hangs around Liz's gate. But they are sane now and strangely quiet. They are asking Liz the questions they should have asked the night before: Is Liz really sure? Maybe like Nancy said---they were just in the bedroom looking for the grammar book. After all, aren't Nancy and Mrs. Warren at the court-house now to testify that's the truth?

Liz is still defiant. "Well what if nothing did happen? It could. That's the point---it could. [redacted]"

2. Peter Warren comes out on the porch, haggard and unhappy. He asks the crowd to please go home. They got all the Brooks thrown into jail last night. What more do they want? Somewaht embarrassed, perhaps even ashamed, the little group dissolves.

Liz goes back to the porch. "What's the matter, Peter? There's no harm done. [redacted] It'll teach them a lesson. Teach them to live with their own kind."

Peter jerks coldly away from her possessive hands. "Do you realize, Liz, that my child was involved in that lesson? Can you stand there and tell me that Nancy hasn't been hurt? Why didn't you make sure of the facts before you started a riot?"

Liz blazes indignation. "I? Start a riot? I? Peter, are you crazy? I told you it was Mrs. Rodney's fault. Do you think I'd do anything to hurt your daughter---I, who loved you from the day you first walked into this house. What did I tell you to do with Nancy? Send her to a school where this wouldn't have happened."

Wearily, Warren lifts a hand in a gesture of apology. He's sorry. He's all mixed up this morning. Liz catches him to her and holds him fiercely for a second. "Peter, you need me. You need my strength."

He moves away. They stare at each other for a long silent moment, then------

3. A nice-looking, conservatively dressed gentleman comes up the walk. Liz recognizes him and introduces him to Warren as Nancy's Principal.

The Principal is diffident, embarrassed. Rumors have reached him. His position is a difficult one. As an educator responsible for the discipline, the minds, and the morals of the children in his school, he can't accept rumors you understand. He must have the facts. He is sorry.

Warren gets up quietly. "There are no facts, Mr. Conway, no facts at all." He goes inside.

Flattered by the presence of such a personage on her porch, Liz is effusive in her apologies. "Mr. Warren is terribly upset this morning---you understand of course. But perhaps I can help you, Mr. Conway. I'm Nancy's Aunt. I was present last night." And then Liz proceeds by half-sentences, and unfinished insinuations to convince Mr. Conway that his worst fears are true.

4. Meanwhile the Brooks family xx comes home. Battered, disheveled, down-hearted, Cleote in a policeman's coat; Carver's shirt hanging in ribbons; Davey Jones's neat clothes muddy and torn, his glasses broken; they are a pathetic, beaten lot. They stand at the gate silently surveying the wreckage of their home. Nobody speaks.

Mr. Conway steps up to them, hat in hand, and introduces himself. They stare at him without speaking. Uncomfortably, he explains that under the circumstances it would be wiser for Davey Jones to stay home for a while. At a sharp gasp from the boy, the Principal adds quickly "at least until things quiet down." Still nobody says anything.

Finally, Davey Jones in a small voice, "You mean you don't want me to come to school anymore?"

The Principal tries to be kind, "For your own safety, Davey, stay away just for a while." The Principal bows hurriedly and hastens off. He is a scholarly man. He dislikes instrusions of racial clashes and naked hatreds into his scholarly world.

5. Davey Jones is silent for a long while, then he starts toward the house. Two kids rush on in great excitement." Davey---Davey Jones----we found Jefferson!" But without a backward glance, without even signifying that he has heard them, Davey Jones walks into the house. The kids stop amazed. "Geez, what's the matter with him?"

6. Liz goes inside suddenly.

The kids stand talking in excited whispers:

"Hey--look at the house!"

"What happened?"

More of the gang comes in. "Didn't ya hear? There was a riot last night."

"Yeah, they spent the night in jail."

"Who? The Brooks?"

The rest of the gang collects in growing excitement, piecing together their small bits of knowledge, widening the tale of the night's horror. They're sure of only one thing: Davey Jones couldn't do anything bad. And they ought to tell him about Jefferson.

7. Somewhat hesitantly they approach the Brooks, who are moving in a dazed way around their small yard ineffectually trying to bring order out of chaos. "Please, Mrs. Brooks, it's important. Tell Davey Jones we found Jefferson. Tell him that---"

Mr. Brooks lashes out at them viciously, "Leave us alone---can't you? [redacted] Get the hell out of here!"

The kids back off frightened. Mrs. Brooks lays a restraining hand on her husband's arm. [redacted]" She leads him into the house.

"I've called McLean, Pa," Cleote says, as she and Carver follow them in.

8. The kids hold a somewhat subdued conversation. They are disturbed over the change in the Brooks. And when Nancy and Mr. Warren come home wearily from the court-house, the kids surround Nancy excitedly as soon as Mrs. Warren goes inside.

"Geez, Nancy, what happened here?" She shakes her head unable to talk.

"Look at the house."

"Isn't it terrible?"

"Nancy, we found Jefferson."

"Yeah, we found him all right---dead!"

"What did they do to Davey Jones, Nancy?"

"He didn't do nothin'---did he?" Again she shakes her head.

"Jefferson was killed!"

"Yeah---poisoned."

"In am empty lot."

[redacted]

"Hey Nancy, look at this!" One of the boys holds out something on a torn red-and-white checked paper.

Nancy stares at curiously. "What is it?"

"Meat lying near Jeff."

"Poisoned meat!"

"Smell it. It stinks!"

But Nancy is staring fascinated at the red-and-white checked paper. "Where'd you get that?"

"Get what?"

"The paper."

The kids look surprised. "With the meat."

Nancy can't control herself any longer. "But you couldn't have!' That's my Aunt Liz's shopping bag!"

"Your Aunt Liz!"

A long drawn out whistle from one of the boys. A soft curse from another. They stare at each other silently not wanting to be the first to say it.

9. And suddenly Nancy has run up on the Brooks' porch and is pounding furiously at the door. Cleote opens it. She stands there hostile. "What do you want?"

"Please, Cleote, can I see Davey Jones?"

Cleote is sharp. "What for? Haven't you done enough?"

Nancy's voice breaks. "Please, Cleote, please. He's going to be hurt again. My Aunt poisoned Jefferson. I've got to tell him myself. I don't want anybody else to tell him. Please, Cleote."

Moved by the child's emotion and evident sincerity, Cleote whispers "Wait here" and goes off to get Davey Jones.

Nancy and the kids wait on the Brooks porch. The kids are angry:

"Poison a dog!"

"How could anybody do such a thing!"

They keep up a running comment on the dog and the wreckage while Cleote's voice can clearly be heard offstage calling, "Davey Jones---Davey Jones----Davey Jones----" And then in the middle of his name, Cleote's voice breaks off and rises inx a sudden shriek. The kids freeze. There is the sound of running in the house and incoherent shouts. Then a long silence.

The kids exchange worried looks. Nancy rushes inside. Again the heavy silence, and then a mornful wail and the sound of sobbing. One of the boys jumps nervously to his feet: "I'm going in."

Just as he reaches the door, Nancy comes out. She goes down the steps in a daze. One of the kids calls her sharply and she turns, still with no expression or emotion. "Davey Jones is in the attic. He hanged himself."

10. She has reached the gate before the kids catch up with her. "Nancy---Nancy----- what are you saying?"

They shake her back to realization, and suddenly she screams, "He hanged himself! He hanged himself!" and breaks away from them. She runs wildly up on her front porch screaming, "He hanged himself! He hanged himself!"

Warren, Grace, Liz---all come running out. "Nancy---Nancy---what is it? What are you talking about?"

"Davey Jones---he hanged himself!"

The Warrens exchange shocked glances. Grace starts down the steps. "I'm going over Peter. Maybe there's something I can do." After a withering look at Liz, Warren follows his wife. He puts his arm around her as he rings the Brooks doorbell. Carver answers. Stares at them silently.

Warren, very ill at ease, "We came to see if---

Carver: "You can't come in here."

Grace: "But there must be something we can do?"

Cleote, coming out, "Yes,. Go away. Leave us alone."

Grace tries again. "Miss Brooks, believe me---we're dreadfully sorry----really."

Cleote looks at them for a long time. Finally: "So am I. You killed my brother. We wanted to be your friends and you hunted us like animals. Well we don't want to be friends anymore. We hate you. We hate you all and we'll fight you till the day we die."

She goes in closing the door behind her. Carver stands there a minute, and as the Warrens turn away, he calls, "Mrs. Warren." She stops. "Mrs. Warren, thank you for calling the police last night."

Grace smiles slightly. "It was the least I could do, Mr. Robinson."

Carver turns to go and now it is Warren who stops him. "I hope that you and the girl can go away somewhere and make a new life."

Carver shakes his head. "It'll never be the same for us anymore." He goes in.

11. The Warrens walk down to the gate and meet McLean who hurries into the Brooks' house without a word. In the meanwhile, the kids, who have been listening silently to every word, begin to mutter threateningly among themselves. They look over at Liz several times. She returns their glance with equal venom.

McLean hurries out of the Brooks" house, rummages under the porch, dusts off the "FOR SALE" sign and hangs it up. With a peculiar expression on his face, he half-waves to Liz, as if to say, "You win." And then he hurries off without a word."

12. Liz stares at the "FOR SALE" sign, and then throws back her head in an hysterical explosion of laughter. [redacted]

Nancy's voice cracks like a whip. "Murderer! You murderer! You poison~~ed Jefferson! You killed Davey Jones!"~~

Liz's laugh dies in her throat. "Nancy, get in the house!"

Nancy goes on, "I hate you! I hate you! I wish you were dead! I hate you!"

Liz goes white: "Stop it! You hear me! Stop it!"

"I hate you! I could kill you! I could kill you myself!"

Liz turns to Peter. "Peter, send her inside. She doesn't know what she's saying."

Warren stands motionless.

"Grace...."

Grace doesn't move. After a long pause, she says in a curiously toneless voice, "Yes, she knows what she's saying all right. I'd say that too." A silence. "We're going away, Liz."

Liz: "Going away! What are you talking about?"

Grace: "We're going away. We can't stay here any more."

Liz: "You can't stay here? Are you out of your mind?"

Nancy: "We hate you! We can't stay here 'Cause we hate you!"

Peter puts an arm around his daughter to quiet her. Then he says almost gently, "You see, Liz, there's too much hate in this house. And hate's a dangerous thing. You hate....and you made me hate....and now - Nancy. That's why we have to go."

Liz stands there, not quite believing. "You're going too, Peter?"

"Yes, I'm going too." He takes something out of his pocket and silently drops it into her hand. It is the snake bracelet. "I found this on your dresser twenty minutes ago." He turns away. "Goodbye, Liz."

"Grace!" There's hysteria in Liz's voice now. "You can't go! You're my sister!"

Grace shakes her head. "You hate me too, Liz. You hate me because I've got Peter. And you hate Nancy because she's mine....mine and Peter's."

Nancy, with vehemence: "She hates everybody. And I hate her! I Hate her!"

Peter holds the gate open. "Grace."

Grace goes through, turns, "Goodbye, Liz."

As they start up the street, Liz calls, "But where are you going?" There is no answer. She gets frantic. "But your clothes....."

Peter turns. "We'll send for them."

As they disappear from sight, and Liz realizes there is no hope of getting them back, she breaks loose with a wild, hysterical tirade: "Go ahead! Go on! Who needs you? Get out of here! Go on - you nigger-lovers, you Jew-lovers! Go on ....go where you belong....live with the kikes, the wops, the niggers! And don't come back -- don't come back --do you hear-- because I hate you! Do you hear me? I hate you! I hate you! I hate you!"

13. She stops exhausted, sobbing in sheer rage. And then suddenly, she realizes she isn't alone. Gathered there in a peculiarly silent, yet peculiarly threatening circle around her gate are the neighborhood kids. There is something strangely menacing in their attitude. She stares at them. They stare back.

Then one of them calls out, "We hate you, Liz Baker." Another one picks it up, "Yes, we hate you." And still another, "We hate you!"

Liz is defiant. "Go on, you brats, get out of here! Go where you belong!"

But they don't move. Then there is an accusing voice:

"Jefferson is dead."

"You killed Jefferson!"

"Davey Jones hanged himself."

"You killed Davey Jones!"

Liz screams back, "Yes, and I'd like to kill you all! Do you hear -- I'd like to kill you all. I hate you!"

A growing murmur among the kids:

"Murderer!"

"Murderer!"

"You're a murderer!"

Liz is screaming back at them hysterically now, "I hate you... I hate you!"

And still the murmur swells in ever-increasing volume:

"Murderer!"

"Murderer!"

"You killed Jefferson!"

"You killed Davey Jones!"

"MURDERER!"

"MURDERER!"

And as Liz, frightened at last, and alone with the howling mob of kids, backs terror-stricken into her doorway, the first stone misses her by inches and goes crashing through the window as -

THE CURTAIN FALLS.

A musical show on American traditions;

SONG OF AMERICA

(Piano plays a four-minute overture of the key songs of the show. Tapers off into a quiet melody, rhythmic beat. Curtain rises showing three or four war workers, females, sitting in a factory yard sunning themselves; one asleep with "True Romances" fallen against her, one with smoked glasses, one reading a newspaper, etc. Lunch is over, but there's still ten minutes to go before the work whistle blows and they make the most of it. Piano is louder and Alice, Jean, Betty, Lucille, Ruth, Shirley, come into the yard doing some fancy jitterbug steps. Dozing females ignore them until

Man enters in 1776 soldier garb.)

Rev. Sol.: Stop! Stop that! (Girls eventually stop)

JEAN: Well, if that isn't the classiest zoot suit with a reat pleat I've ever seen!

ALICE: All he needs is a dog chain and he'll really be solid.

BETTY: He's cute. And he looks like Frank Sinatra too. (squealing) Oh, Frankie, Frankie, send me!

SOLDIER: What manner of speech is this? Have I gone insane? And what sort of apparel is this for young damsels to be wearing? (Touches Betty's slacks.)) By gad, britches! And the prettiest britches I've ever seen! Washington will hear about this.

LUCY: Oh, a government man. I get it. He looks like the Minute Man on a War Bond. Say, that's clever. A living reminder to buy bonds.

SHIRLEY: Here's where I get my bond for free. Come on, partner, let's you and I cut a rug.

SOLDIER: (repulsing the attempt) I'll cut the throat of the first Tory I see, but I can see no sense to cutting rugs.

SHIRLEY: Say, arne' you hep to the jive?

BETTY: I saw him first. Come on, Frankie, dance with me. (squealing) Oh, Frankie, Frankie. (She throws her arms around his neck and jumps up and down.)Soldier disengages himself emphatically.)

SOLDIER: Enough of this nonsense. Now I order all of you home and to bed!

RUTH: Well, he may be a cute guy, but he's cold as a refrigerator. For my money you can have him.

BETTY: Okay, I'll take him. Come on, Frankie, you old hepcat, you can't be off the beam all the time.

SOL: What sort of fantastic gibberish is this? This is no moment for levity, this moment when our men are giving their blood for their country.

JEAN: Women, too, doc. We're all giving blood to the Red Cross. Last week some of girls at the plant got super-patriotic, and we all went down in a body to contribute.

RUTH: Well, I've had enough of this fellow's humor. It was funny at first, but now it's beginning to give me a pain.

SOL: Paine, did you say? There's a man for you! The most brilliant mind of the

Revolution.

LUCY: You know, girls, I seriously think that this fellow just wandered off into the wrong century.

SHIRLEY: Maybe. But our lunch period is up and we'd better get back.

JEAN: (Looking at wrist-watch) Zowie, three minutes to go. So long, Lucille, and give our regards to Jimmy.

BETTY: Tell him to get a carload of Japs and Nazis for me.

ALL: (going off) And fo me...me too, etc. (EXIT)

SOL: (looking around) Yes, I suppose I have wandered off into the wrong century,. I can do that, you know. But whom are you waiting for?

LUCY: My boyfriend. He used to work here. He goes into the army in a few days. This will be one of our last times together - for a while, anyway, I guess.

SOL: I left a wife and two children behind and saying goodbye was very difficult, but when there is a war to be won you must not hink too much of those things.

(Jimmy whistles offstage at the two of them.)

LUCY: Here comes Jimmy now. (Jimmy enters.) Hy, Jimmy, greetings again.

JIMMY: Looks like you have company, honey. (Soldier, having a sense of delicacy, turns away.) But I'm kissing you anyway. (He does.) After all these years I finally find the dream girl, and what happens. I gotta go off and fight a war and leave her behind.

SOL: (Facing them again) But think, young man, you have someone to come back to. That alone should make the fighting easier.

JIMMY: It took a long time for the breaks to come my way, but they finally did. Now I've got a good job and Lucille. That's the jack-pot, and I don't want to leave it.

LUCY: Ohers have, Jimmy.

SOLDIER: Ah, lad, in my day men grumbled too, but when they realized that they had to fight to keep the things they loved, they grumbled no more. But I cannot convince you with mere words. If you would care to come with me, I will let you see for yourself.

LUCY: See for ourselves!

SOL: Yes, come back with me some 170 years.

JIMMY: Are you kidding!

SOL: (confidentially) I can arrange it.

LUCY: That would be thrilling - if you could arrange it. (Soldier gestures in the affirmative.) Let's go with him, Jimmy.

JIMMY: I don't know.....(to soldier) I have to be back in three days, you know.

SOLDIER: I can arrange it.

JIMMY: (to Lucy) I thought maybe we'd take a walk in the park this afternoon, then a movie or night club. The best in town. I wanted to bow out big. But if you think going back.....

LUCY: Swell; We're going with you, Mr......

SOL: Smith, Jonathan Smith. Come, Lucille, take my arm, and let us be on our way. (They walk along slowly toward exit. Stop.)

LUCY: Were they pretty, Mr. Smith, the wife and children you left behind?

SOL: (Walk) They were beautiful. And I loved them dearly.

JIMMY: (stops them) I guess saying goodbye to them must have left a lump in your throat. I'll bet they were the happiest people on earth when you came back.

SOL: (walking) That they would have been. You see, lad, I never came back. (EXIT. BLACKOUT.)

(Roll of snare drums denotes passage of time. Fades to almost nothing, then comes up again to announce the:

TOWN CRIER: (Reading proclamation. He is standing on highest level, upstage right. Second highest level is somewhat downstage left, lowest level is right center stage.)

(REVOLUTIONARY SEQUENCE FOLLOWS)

(Stage dark. Drum roll. Spot on town-crier reading unrolled parchment.)

T.C.: "To the subjects of His Majest, King of England: Know ye that on this first day of February, year of Our Lord, 1775, that all documents and letters carried by His Marjesty's mail, service, shall be further subject to a tax of tuppence.)

(Blackout, except for light on Rev. soldier, Jimmy and Lucille downstage right.)

SOL: I know some people who aren't going to like that.

(Spot on Town Crier at opposite side of stage, reading parchment. Man and woman represent townspeople.)

T.C.: "To the subject os His Majesty, King of England: Know ye all that the only tea that may be purchased in His Majesty's colonies is that which is brought here by British ships."

MAN: (to woman) What's wrong with American ships?

WOMAN: That's what Sam Adams says. He brings it in on his own ships and at a fairer price to the colonists too.

T.C.: (sharply) Who's that?

WOMAN: The man in the moon.

(Blackout)

LUCILLE: There's a smart woman.

SOL: You two are pretty lucky that the colonists were smart.

(Spot on Town-crier at another part of stage.)

T.C.: To the subjects of His Majesty, King of England, Know ye that all lands west of the lines set by His Majesty's surveyors, shall not be trespassed by any colonist."

LUCILLE: What does a King want with all that land? There's 3,000 miles of it from here to California!

SOL: Well, we don't know if there's that much....

LUCILLE: Oh, but there is!....

JIMMY: Sh, Lucille, aren't you forgetting something? (To soldier) What do they intend to do with all that land?

(Spot on Judge, woman and Redcoat soldier before him.)

JUDGE: (pounds on gavel twice, pause.) You can't leave the service of Squire Jackson.

WOMAN: But Your Lordship, I have served my time in payment for my passage to New York. Now I want to join my husband.

JUDGE: Is he a tradesman?

WOMAN: No.....

JUDGE: Is he a shopkeeper?

WOMAN: No....

JUDGE: Is he a mechanic?

WOMAN: No....

JUDGE: Then what are his intentions for making a livelihood?

WOMAN: We are going to strike out for a piece of free land, build us a home....

JUDGE: The land is not free for you.

(BLACKOUT)

JIMMY: Who gets it then?

SOL: Only those loyal to the crown. They're afraid they won't be able to collect the heavy land taxes from the Americans.

LUCILLE: Funny, today Britain is on our side.

SOL: Miss, 'tis not Britain we were fighting, but tyranny! We fought it on the ~~Is~~ Isles, and we fought it here.

MUSIC: (Rumbling on piano; background to what follows.)

(Group of men and women under large spot center stage.)

MAN: Why should we pay the extra stamp tax? We work too hard for our money to give it to someone across the ocean.

WOMAN: Who spends it as he pleases without asking us.

WOMEN: They're only draining the money out of us for their fine living back home.

MAN: Why can't the Americans use their ships for trade? We give the people a fairer price.

WOMAN: The land should be free to all of us. There's enough of it.

SONG: "WHAT A COURT HATH OLD ENGLAND"

What a court hath old England of folly and sin,
Spite of Chatham and Camden, Barre, Burkes, Wilkes, and Glynn
(Write) Not content with the game act they tax fish and tea,
(Pour) And Americans drench with hot water and tea.

Derry down, down, down derry down.

There's no knowing where this oppression will stop,
Some say there's no cure but a (hand gesture) capital chop!
And that I believe's each American's wish,
Since you've drenched 'em with tea, and deprived 'em of fish.

Derry down, down, down, derry down.

Then freedom's the word, both at home and (gesture) abroad,
(Reach for scabbard) So out, every scabbard that hides a good sword! (sword up)

Our forefathers gave us this (palms up in front) freedom in hand,
And we'll die in defense of the rights of our land.

(Fist in palm) Derry down, down, down derry down.

JIMMY: His Majesty better watch out. He's going to have trouble on his hands.

SOL: He has. He sent in his redcoats to collect the monies. And to make matters worse, the colonists had to house and feed the soldiers.

LUCILLE: Adding insult to injury.

(Spotlight on judge with woman and redcoat before him.)

JUDGE: (Pounds gavel twice. then, bored) Madame, you are charged with refusing to obey his Majesty's order, 12781 A Section...

WOMAN: (angry) Bad enough they send these fashion outfits to rob us of our hard-earned vittals. I ain't gonna house them too!

JUDGE: (aroused) To the whipping posts with her. Jail her! Fine her! Tax her whole family! (Soldier drags her off as spot blacks out.)

JIMMY: That does it.

MUSIC: (Piano plays "Free America" softly)

SOL: That's right, son. The people of Boston marched to the square and had a meeting. The privy councilor sent the redcoats to break it up. They shot and killed sixteen of us. Wounded a lot more. (Loud shot!)

LUCILLE: What's that?

HOL: That's Lexington! At Boston we only talked. But at Lexington they're meeting the Redcoats with the rifles off their walls. C'mon, we can't miss this!

(They EXIT upstage left. Piano comes up strong in march tempo on "Free America". Fades...Comes in slowly with "Barbara Allen.")

(Lights up on

VALLEY FORGE SCENE

(Lights on campfire and a spiritless group of ragged, freezing soldiers huddled around it. All but Tom Paine, who is sitting on a stump, writing on a drumhead, and John, who is subily rewinding the rags on his feet, are listless. Sam is singing "Barbara Allen."

JOSH: Dammye, Cut it out. The cold is enough to pierce a man's heart without you singing of home.

BEN: Leave him be. At least we can think of home and what fools we be for leaving it.

SAM: Aye, I was thinking the same. At home now there'd be a roaring fire, my wife would be spinning, my young ones playing on the hearth, and I'd be toasting my toes. Instead, like blasted fools we lay here freezing. For what?

JOSH: (bitterly) For liberty, my lads.

BEN: Liberty. Aye, she's no fair weather mistress. She needs must be courted in foul weather.

SAM: Liberty - it's a bonny word, but it's a dying flame in the hearts of our countrymen.

JOSH: We have Congress to thank for that.

BEN: Congress, pay! They sit in their warm hall writing fine phrases. What about the men who are doing the fighting? Do they send us food, blankets, clothing? Look at us! We're a beggar army - the butt of Tory jokes; knocking at farm doors that are barred against us..pleading for a mite to eat.

SAM: Retreat; retreat; retreat. Godknows the end.

JOSH: (stands up, gun in hand) The gallows, my friend. To sway in the wind and laughter of your countrymen, to blind with grief the eyes of your wife and family. That's where your fine will o'the wisp mistress Liberty will take you. Not for me! I follow the lead of the Brigade from Pennsylvania. I take the path home. Who goes with me?

TOM PAINE: (softly) These are times that try men's souls.

JOSH: What's that?

TOM PAINE: Something I've been writing.

JOSH: You and your writings. Do words warm a man, feed a man, lead him to victory? No, it's a gun he needs. A gun and ammunition strengthen a man's spirit. A man with a gun can fight his way home. Who goes with me? (Men start to murmur: some of them rise, joining Josh.)

~~PAINExxxThe~~

BEST AVAILABLE COPY

PAINE: The summer soldier and the sunshine patriot will, in this crisis, shrink from the service of his country; but he who stands it now, deserves the love and thanks of men and women.

JOSH: Thanks of men and women! What farmer in New Jersey has so much as opened his barn to us to shield us from the cold? Wake up, man! The Cause is lost. Come with us to safety.

PAINE: I have a remembrance of things past, Josh. I remember well your words when you were recruiting for General Washington on Concord Square. "Tyranny, like hell, is not easily conquered," you said, and you went on to say, "Yet we have this consolation with us, that the harder the conflict, the more glorious the triumph." I neverforgot these words. They were like a ray of light leading men to their rightful destiny. I was writing them down so that all men could read.

BEN: (taking drum head from Tom Paine) Let's see that. (Reads as men gather around) "These are the times that try men's souls; the summer soldier and the sunshine patriot will, in this crisis, shrink from the service of his country; but he who stands it NOW deserves the love and thanks of man and woman. Tyranny, like hell, is not easily conquered; yet we have this consolation with us, that the harder the conflict, the more glorious the triumph. What we obtain too cheap we esteem too lightly; 'tis the dearness only that gives everything its value. Heaven knows how to set a proper price upon its goods; and it would be strange indeed, if so celestial an article as FREEDOM should not be highly rated."

(When he is finished, the men stand, some repeating certain phrases softly.)

JOSH: Tyranny like hell is not easily conquered.

BEN: These are the times that try men's souls.

SAM: The harder the conflict, the more glorious the triumph. (to Josh) Those were your words, Tom said. Read them, lest you forget.

JOSH: (takes drum head and reads to himself) Aye, I said that once, not as well....

MUSIC: "Free America" in light march temp.)

PAINE: But you said it and you made others believe it, believe it enough to fight for their homes and families. It was when you read the Declaration of Indepdndence in the village square; "We hold these truths to be self-evident...

JOSH: No need to tell me, I remember. We all remember..."All men are created eqqal, they are endowed by their creator with certain inalienable rights. (

ALL : (join in) Among them are life, liberty and the pursuit of happiness.

CHORUS: (offstage, sings "FREE AMERICA"; soldiers join on second stanza.)

(BLACKOUT)
(CURTAIN)

In front of curtain: Suggestion - Speaker from Treasury Department gives 5-minute talk on War Bonds.

Then, music, and Elsie, singing solo in front of curtain: "Great Grandad", p.205, Humor in American Song.

(As the curtain goes up, the cry "Hold the Wagons" is repeated up and down the line.)

(Girls rush in and start a few preliminary dance steps.)

FATHER: (to one of the girls) Amelia... (Mother interrupts by taking his arm.

AMELIA: (protesting) Oh, father...

MOTHER: It's all right, Amelia. (to her husband) Let them dance, Frank, they've been cooped up all day long in those wagons.

FATHER: There's a lot of chores to be done.

MOTHER: There's plenty of time. Besides, this is Saturday night. Remember what it used to be like back home?

FATHER: We'll have good times again. As soon as we get settled.

MUSIC: (Skip to My Lou, Shoo Fly.)

GIRLS DANCE.

- -

(At the end of dancing, chores begin, and man and woman sing:

PROMISED LAND.

On Jordan's stormy banks I stand and cast a wishful eye,
To Canaan's fair and happy land where my possessions lie.
I am bound for the promised land, I'm bound for the promised land,
Oh, who will come and go with me? I'm bound for the promised land.

There generous fruits that never fail on trees immortal grow;
There rocks and hills and brooks and vales with milk and honey flow.
CHORUS: I am bound, etc.

Oh, the transporting rapt'rous scene that rises to my sight;
Sweet ~~fixkad~~ fields arrayed in living green and rivers of delight.
CHORUS:

When shall I reach that happy place, and be forever blest?
When shall I see my father's face, and in his bosom rest?
CHORUS:

(CURTAIN)

* *

~~In~~Transition:

CIVIL WAR SCENE

(Stage is dark. Lights on, show a huge and impressive portrait of Lincoln, against which the following sequence is played. Lucille, Rev. soldier, and Jimmy are downstage left.

SONG: sung by Negro man -

Old Abe Lincoln, a great big giant of a man was he, yes, sir.
He was born in an old log cabin and he worked for a livin,
splittin' rails.
He never forgot from whence he came
Tho he landed in the White House and won great fame,
For Abe was a workin man.

Now Abe was close to the ground tho he towered up six-foot-four
His heart was as big as the whole country with room for more,
black folk too,
If Old Abe were livin right now
To the man at the bench and the man at the plow,
These are the words he'd say:

(Negro girl enters, says slowly and with feeling)

GIRL: Four-score and seven years ago, our fathers brought forth on this continent a new nation, conceived in Liberty and dedicated to the proposition that all men are created equal.

SOL: That's just what they did.

NEGRO MAN: "If the Negro is a man, why then ...."all men are created equal," and there can be no moral right....with one man's making a slave of another man....no man is good enough to govern another man without that man's consent."

SOL: That's what we told old King George.

LUCILLE: You sure told him.

NEGRO MAN: The white men got the right to govern themselves but the Negroes didn't.

SOL: Nay, that's one thing we did not get settled.

JIMMY: That's what we fought the Civil War for.

SOL: But Abe did something about it. He put it down in so many words in the Constitution of the United States.

NEGRO GIRL: ....the right of religious worship and the right to vote shall be granted to all citizens regardless of race, creed, or color.

NEGRO MAN: We still gotta teach a lot of folks to read that Constitution.

NEGRO GIRL: sings

"STRANGE FRUIT"

LUCILLE: I guess the Civil War didn't polish off the slavery question.

SOL: Abe made a good start, but you young 'uns gotta finish it.

(BLACKOUT)

Humorous song is sug in front of courtain -Arkansas Traveller,p.54,American Humor,
or: Groundhog,Treasury of Am.Song (Aaron,Mort)

Curtain up on: **COUNTRY FAIR SCENE**

by cross of rural people
(Square dancing; dialogue/of 1875-1900)
Farmer Comes to Town

1944 SEQUENCE

(Scene: Back in the war plant lunch room. Whistle blows. Girls come out of factory. Group of three downstage. Others in cast scattered on stage.)

ONE: Let's take the afternoon off.

TWO: Aw, no.

THREE: Oh, don't be a super patriot.

ONE: Let's go for a swim.

THREE: Solid!

TWO: No, it isn't.

ONE: You can go back to that creep hole if you want to.....

THREE: What a day!

ONE: Last year I had a good start on a sun tan by now.

THREE: Now you're a woiking goil.

TWO: Now you're a war worker - and D-Day'~~s just around the~~ is here corner.

ONE: I haven't been out since Easter. Six days every week.

TWO: Harry hasn't either. Seven days a week.

ONE: Look, honey, we're still on this side. We don't have to be cooped up like in a foxhole.

TWO: Harry does.

THREE: Look, kid, we know it's tough on the boys over there.

TWO: You're making it tougher.

ONE: No use.

(Enter Lucille and Jimmy, but all excited.)

LUCY: Hy, kids!

ONE: Hy, Lucy, where ya been? What's cookin'? Hello, Jimmy.

THREE: Think up a good one, Lucy. Jonesy's sore as a boil. Two days out and ya didn't even call. Hya, Jim.

TWO: Where'd that spirit man take you?

LUCY: We saw the slaves and the Civil War - we saw the soldiers at Valley Forge -

THREE: I was upstate myself two Sundays ago.

LUCY: No, no. We saw it in the winter.

ONE: Maybe I'm nuts - talking about a sun tan. Say, this is June, isn't it ?

JIM: Somehow the old boy that was here cooked up an arrangement with Father Time to take us back 150 years.

LUCY: Did we get a lesson in American History!

THREE: History! (sarcastic) Fascinating!

LUCY: ~~Did we get a le~~ It was! Not from books. We didn't have to read a word. It was right there in the flesh!

ALL: Holy Smoke! Are you kidding? That ain't our Lucy.

JIM: Ya see, Lucy and I were standing here, wondering how to spend our last three days together. I guess I was griping some about leaving her and a good job, when this guy Smith - that was his name - Jonathan Smith - comes along. And he shows us how much this war means to our country - why it's worth sacrificing for, why its worth shedding blood for

TWO: Boy, some trip. I can think of a few other people who could benefit from it.

THREE: Say - that's going a little -

TWO: Oh, gosh, I don't mean you. You kids are swell. It's just that...well..

ONE: Well, c'mon, spill it. You've become the number 1 sourpuss around here, and it's about time we knew why.

TWO: OK, if you wanna know, I'll tell you why. First of all, Harry -

ONE AND THREE: Is out there in a foxhole.

TWO: Yeah. And I want him to come back -

THREE: Naturally.

TWO: I mean to something better than he left. You know, college maybe, a happy home, a good job, real freedom - the things he's always wanted.

ONE: Well, isn't that exactly what we're fighting this war for?

LUCILLE: Of course. (comfortingly) And don't worry, honey. We're going to get it too. Why, it's all down in writing - the Four Freedoms, and the Atlantic Charter, and the United Nations, and the conferences at Moscow and Cairo and Teheran....

TWO: Sure, but -

JIM: Still with the"buts". What the heck's eatin' you, kid?

TWO: Just this. It takes teamwork to make that wonderful stuff on paper come true, right? (The rest nod thoughtfully.) And I think a few guys in Congress - maybe they don't know it - are playing on Hitler's team! (lights dim) Go ahead, call me #1 sourpuss, but I was in Washington on my vacation, and I saw some awfully peculiar goings-on.....(BLACKOUT)

(LIGHTS UP ON

(SPIES SCENE)

SPIES: (coughing) As Chairman of the Spies Committee, I hereby call this secret meeting to order. Gentlemen, we have important business to attend to. The CIO Political Action Committee is deep in the heart of Texas and I'm losing my voice and my constituents. All 4% of them. Secretary, call the roll.

SEC: Martin Spies.

SPIES: H ere.

SEC: Claire Footloose. (no answer) Claire Footloose.

FOOTLOOSE: (rushing in) Present.

SPIES: You're late. You should have been here an hour ago.

FOOTLOOSE: I missed my train from Phila. They tell me I delivered an excellent speech at the Union League there.

SPIES: (excited) Union League. Don't mention anything with the word union in it. The CIO....(Here he loses his voice and takes another pill.)

FOOTLOOSE: What are you taking, dope?

SEC: Wm. Rankest, Wm. Rankest.

RANKEST: (who has dozed off, comes to with a start) Oh, where am I? Oh, gentlemen, I just had a terrible nightmare. I dreamed we won the war, and I saw millions of soldiers, sailors, marines, and merchant seamen homing home. And - they all had JOBS!

ALL: Ugh. (Dies nervously takes another pill.)

SEC: Number 374658

KUHN: Heil.

ALL: H eil. (General embarrassment.)

SPIES: Fritz Kuhn. What are you doing here? I thought you were in jail.

KUHN: I got a three dayx pass. It was awfully lonely there, but I hear that twenty-nine of our friends will soon be around to keep me company.

SPIES : You can't stay here.

KUHN: I know. But I always feel so much at home with you gentlemen. Besides, (coyly) I think you're cute.

SPIES: Sorry, you'll have to leave.

SONG: (sung very tenderly)

SPIES: Don't throw bouquets at me,
With your red eyes glistening,
Winchell might be listening....
People will say we're in love.

KUHN: (song continued) Now, Martin, don't get scared,
You think the walls have ears,
True luff needn't haf no fears,
Let people say we're in luff.

SPIES: Sorry, Fritz, you'll have to go.
Give him his coat and his gloves.

KUHN: Marty, this is killing me...

SPIES:
KUHN: very tenderly together: People will say we're in love.
People won't say we're in luff.

SPIES: Sorry, you'll have to leave.

KUHN: Der feurer will hear about this. (He exits.)

SPIES: We can't take any chances. Winchell might be snooping around.

RANKEST: (wakes up screaming) It's a lie. His name isn't Winchell. It's Chinwell. I mean Pearson, I mean - how can we protect our fair white southern womanhood - the issue is sweepstakes, I mean Calvert, I mean states rights. Oh, what the hell do I mean.....(Rushes off. Crash of glass.)

SPIES: I wish Rankest would stop diving through the window. He won't always be lucky enough to land on his head. Darn him. (reaches for a pill) Now there's a draft and it's not doing my sore throat any good.

SEC: I've always suspected that the draft was a pain in the neck to you, Martin.

SPIES: Mind your own business and read the minutes of the previous meeting.

SEC: The meeting was called to order. Chairman Spies pointed out that we are now playing for high stakes. At this point, the chairman received a big hand. Then Footloose reported that the New Deal was riding high, but that she had an ace in the hole. Chairman Spies responded that the time had come for everyone to put his cards on the table. At the close of the meeting, Spies was $12.60 to the good. Beside haveng an ace in the hole, he had two up his sleeve.

SPIES: It's a lie. They were in my shoe.

SONG: (Tune - There's a Tavern in the Town)

We know the secretary lies....tary lies
She lies about dear Chairman Spies....Chairman Spy-h-ies,
He has no card in his sleeve so stiff with starch,
He hid them 'neath his broken arch.

There is a poll-tax in our town, in our town,
And on the soldier vote we frown, yes we frow-ow-own,
Oh, we are just as happy as can be,
And how we love Democracy.

We're in the middle of a war, of a war,
And we know just what we're fighting for, fighting faw-awr,
'Cause at the end, the enemy we'll rout...
Yes, progress and the unions will be out.

SPIES: Well, let's get on with the meeting. Is there any old business?

SEC: Well, there's the question of the anti-poll tax bill. I think..

RANKEST: We got it cinched. We'll bust it with a filibuster, ha,ha,ha.

SPIES: Uh,uh, that's new business. Is there any old business? No old business? All right, is there any new business?

SEC: Well, there's the question of the poll tax. I think...

SPIES: Too late. Now that's old business. No new business? No business? (Takes a powder from his pill box, slowly fades)

FOOTLOOSE: No business?Why, that's terrible. We can't hold a meeting without business. What shall we do?

SEC: Just be patient, gentlemen, there are millions of Americans who are about to give you the business.

(Spies sags to the floor.)

FOOTLOOSE: Good heavens, what happened?

SEC: Oh, Martin just took a powder.

(BLACKOUT)

(LIGHTS UP ON LUNCHROOM)

ONE : So - the poor boys' been put out of business. Tsk,tsk,tsk, am I heartbroken.

TWO: Yeah, but it looks liks hi pals in the Peace Now crowd are still peddling his bankrupt stocks.

THREE: Personally, I'd like to put the whole gang of 'em out of the picture.

JIMMY: Well, why not? There's an election coming up, isn't there?

TWO: That's an idea. (to girls) and you two better get out and register to lick them so-and-sos.

ONE AND THREE: yeah, why ~~Sure, sure~~! (Song: We're gonna get the kinda Congress)

Gloria!

So we can ~~We're gonna~~ get the kinda Congress we can call our own,
A Congress that supports our President;
And then those labor-baiting guys, with their cries
"Free Enterprise"
Will know we're for Teheran and all it meant.

Oh, at the polls we've gotta ~~we're gonna~~ vote Teheran in,
Our voices will resound throughout the land;
And we'll get the kinda Congress that it out to win -
That carries out the people's real demand.

JIMMY: That's the ticket. We'll fight for Teheran out there, and you'll vote it in over here, and -

ONE: (impatient) Teheran! Teheran! What's this Teheran we keep talking about?

TWO: Don'tcha know? It's what Harry wants.

THREE: (correcting her) You mean what everybody all over the world wants.

TWO: OK. It's the agreement for now and after that Roosevelt signed in December.

JIMMY: Solid.

LUCILLE: In the groove - like the Declaration of Independence and the Emancipation Proclamation and you and me raising a happy family - all rolled into one.

ONE: (trying to understand) You mean - it's sort of - like - the key to the future?

JIMMY: That's it! And, confidentially kids, if we do like Americans did before - keep our team solid, with a good manager, and our eyes on the ball - we'll never lose that key.

SONG: DON'T GIVE UP HOPE FOR THE FUTURE

All ~~[illegible]~~ sing:

Oh, don't give up hope for the future,
In our hands is the key to the future;
Stay on the beam in a strong solid team -
D-Day has ~~is coming~~ started! Hold fast to your dream!

Oh, what a beautiful morning,
Oh, what a beautiful day
There'll be a sunny tomorrow.
~~We'll keep~~ With FDR things going our way.

We'll finish the fascists together,
And then will come victory weather.
The battle is bitter, but well make it brief -
United behind our commander-in-chief!

Oh, what a beautiful morning,
Oh, what a beautiful day;
Oh, what a sunny tomorrow -
With ~~FDR~~ Eisenhower leading our way.

JIMMY: (to Lucille) Gosh, honey, that sounds wonderful. No matter how far apart we may be -

LUCY: Yes, darling, we'll always be together. (short romantic pause, broken by)

THREE: (teasingly) Hey, don't get so exclusive, you two.

TWO: Aren't you going to count us in on this deal?

JIM: Count on you? You said it, we'll count on you. Harry and I and all the guys "over there" will be counting on you folks back home.

THREE: We won't fail you, brother. [[illegible] / [illegible]!]

JIM: That's the stuff! This war means something for all of us. It's what '76 and '61 started. We're going to finish it up.

FINALE

Song: "Swing for the War" sung by war workers:

Swing for the war
Let's get a move on;
Get in the groove and
Swing for the war.

Be a soldier in slacks
As the home-front attacks
Hold that monkey-wrench high
Back up your soldier guy.

Come on and
Get yourself a job on a piece of machinery
Even though you used to sling hash in a beanery.

Your Navy guy'll be proud
As you join the home-front crowd;
Though you've never done it before
Get out and swing for the war.

Gather up the paper and the tin-cans in the city;
Give a pint of your blood to the Red Cross Committee;
Buy a bond to pay and speed the way to victory.

There's so much to be done
That can't wait for the sun
Get good and sore -
Swing for the war.

Swing for the war
Like the colonists did before
Like Lincoln did in '61
With every freedom-loving son.

We're fighting for a dream
A certain kind of scheme
Of things we call Democracy
Where the people can be free.

(ENTIRE CHORUS PICKS UP LAST LINE,
Leading into

SONG OF AMERICA

It's the song of America
What's the song of America?
It's the song of America
People who wanna be free.

King George found out a lot about freedom
In Seventeen-seventy-six.
He taxed the land and the letters they wrote
Made 'em pay their money and they couldn't cast a vote.
Made 'em drink tea til they had to go (scandalized: Oh!)
But the colonists showed him their bag of tricks.

SPOKEN Bunker Hill, Lexington, the Minute Men at Concord,
Americans just had to be free.

It's the song of America
It's the song of America
It's the song of America,
The people just had to be free.

People came here from all over the world
To say what they thought and get paid for their toil;
They built up America with muscle and sweat,
But only got wages in the North as yet.

The plantation owners got their work done for nothin'
Lived like k ngs while the slaves picked cotton,
Till Lincoln set it right with a proclamation
That made every man a free man throughout the nation.

It's the song of America
"   "
"   "
People who wanna be free.

We're fighting t is war in '44
Like we've fought the good fight before
Whether '76 or '61
Everymands gotta be free and live in the sun.

It's the song of America
What's the song of America?
It's the song of America
People have got to be free.

This time it's Hitler and Hirohito
The world's greatest liars and biggest cheats - oh;
Made slaves of Europe and Asia too
And they tried to come here and make slaves of you.

But the song of America
"
"
Says people have got to be free.

Tho it means sacrificing like we've never done before,
Hitler figures now we're gonna win this war,
And he's got his agents in our country today
Gumming up the works in a hundred slimy ways:

"War's too tough, let's make peace with the Axis"
"Stay away from your job. Don't pay your taxes"
"The President's nuts; he's a damned dictator"
"Don't bother voting, bad enuf you're a spectator"

That's not the song of America
"
"
We've always fought to be free.

Roosevelt,Churchill and Stalin too
Are pulling together to see us through
The way they agree, this great big Three
Is the guarantee for you and me, - that

When this war's over it'll be for good
We'll have a peace the way the people should
We'll be working hard on jobs that
And the Congress will listen to what we say.

That's the song of America
"
"
We want everybody to be free.

One kind of people's the other kind's brother,
Whether Negro or Catholic or Jew or another
They'll send their kids to school in the forty-eight states
We'll build up Democracy whatever it takes.

It's the song of America
"
"
We're people who wanna be free.

So swing for the war
It's the song of America
Swing for the war
We're people who wanna be free.

(Curtain - THE END)

PAUL ROBESON CONCERT PROGRAM

for the

34th Quadrennial Conference of the African Methodist Episcopal Zion Church

FRIDAY, MAY 16, 1952

(The program will be announced by two narrators, a man and a woman, at microphones on either side of the rostrum.)

MAN: We stand before you tonight both humbly and proudly.

WOMAN: Humble before the men and women who carry on the great institution of Zion. Humble before the Church which has been a rock among our people and a credit to the whole nation.

MAN: It taught us to read when education was forbidden us.

WOMAN: It gave us hope and courage when all was misery and the door to glory seemed shut upon us.

MAN: We stand humble before the unshakable rock of Zion.

WOMAN: Yes, and proudly too. We are proud to be part of the great people from whom this great institution has sprung. Proud that in the future ours is an important task in perpetuating the growth of our people.

MAN: As artists we are grateful for the opportunity to place before you music chosen from the cultures of the world, and especially to sing once again our own beloved songs of progress, hope and glory in the morning. And we are proud, as your narrators, of the opportunity to do honor to the memories of the great men and women of the African Methodist Episcopal Zion Church.

WOMAN: We present this evening, in an initial group of selections, the accomplished young soprano, Miss Nadyne Brewer...

(Two selections by Miss Brewer, who remains on platform after rendition)

MAN: We come of a land of deep rivers and tall trees, where we worked for the right to live in dignity and peace. Torn from Africa, land of Beauty, we were sold as property so that the so-called gentlemen might live in ease and comfort.

WOMAN: Then our river was truly deep, Lord. It was almost an ocean of misery and humiliation.

MAN: Miss Nadine Brewer now sings - Deep River.

(Deep River - Miss Brewer)

MAN: Out of this misery, out of this deep, deep river, the rudiments of a Church began. A tumble down shack here, a clearing in the brush by the riverside there, wherever we could get together and pray to our God - that became our church, our meeting house, our town hall, our community center and our congress.

WOMAN: The church was born out of the needs of our people. It grew up as the people grew. Its roots are deep in our heritage. We had to come together to survive. We had to come together. The Church gave us that feeling of belonging to God and to each other. That is true brotherhood.

MAN: Honor tonight the names - JAMES VARICK, WILLIAM RUSH, and JOSEPH JACKSON CLINTON, fathers of the AME Zion Church. Feeling the need of a church designed to meet the needs of a sorely oppressed people, and allowing them to worship their God free of the scourge of proscription and segregation which was then the shame of American Methodism, these men founded in the City of New York in the year 1821 the African Methodist Episcopal Zion Church. JAMES VARICK was elected the first Bishop of the Church.

WOMAN: In the South they passed laws prohibiting the organized Church because it taught and inspired the people and led them toward freedom. But the Church grew anyway.

MAN: Honor tonight the AME Zion Church. Honor tonight the exceptional men who sprang from her ranks and took leadership in times of trial and storm.

WOMAN: Bishop Rush - churchman, author, orator

MAN: JOSEPH HACKSON CLINTON, Bishop

WOMAN: J. D. BROOKS

MAN: BISHOP W. H. BISHOP. TALBOT.... THOMPSON.... NORRIS...

WOMAN: Theri names are landmarks in the history of our progress.

MAN: We take great pleasure in presenting to you at this time a distinguished young pianist, Mr. Allan Booth, who will play...

(Mr. Booth plays set of selections)

WOMAN: In the early eighteen fifties a judge of the Supreme Court handed down a decision. He said:

MAN: People of African descent are not and cannot be citizens of the United States, and cannot sue in any of the United States Courts; this unfortunate class have, with the civilized and enlightened portion of the world for more than a century, been regarded as being of an inferior order, and unfit associates for the white race, either socially or politically, having no rights which white men are bound to respect.

WOMAN: That was the Dred Scott decision. Another law was passed which said that anyone suffering in bondage who succeeded in escaping from the tyranny of oppression could be laid hold of in any state of the United States and returned to his master.

MAN: But there was one man, a runaway slave, who stood before the people of Syracuse, New York and stated the case against the dastardly law called the fugitive Slave Act.

WOMAN: He was from Tennessee and his name was Loguen. He was ~~am~~ a man of God, a Bishop of the AME Zion Church, and as he stood before the citizens of Syracuse, New York, this Bishop spoke with anger, for he hated slavery. And now, Mr. Paul Robeson, distinguished artist of international reknown, will read Bishop Loguen's famous oration to the people of Syracuse... Mr. Robeson.

(Mr. Robeson has replaced the male narrator...He begins.)

ROBESON

My neighbors! I have lived with you many years and you know me. My home is here and my children were born here. and do you think I can be taken away from you and frm my wife and children, and be a slave in Tennessee?

I tell you, the people of Syracuse and the whole North must meet this tyranny and crush it by force, or be crushed by it. The hellish enactment has precipitated the conclusion that white men must live in dishonorable submission and colored men be slaves or they (both) must give their physical as their intellectual powers to the defense of human rights.

I received my freedom from heaven, and with it came the command to defend my title to it. I have long since resolved to do nothing and suffer nothing that can in any way imply that I am indebted to anybody but the Almighty for my manhood...

I don't respect this (Fugitive Slave) law. I don't fear it! I won't obey it! It outlaws me and I outlaw it, and the men who attempt to enforce it on me!

I will not live a slave and if force is employed to re-enslave me I shall make preparations to meet the crisis as befits a man. If you will stand by me - and I believe you will do it, for your freedom is involved as well as mine ---I say if you will stand with me in resistance to this measure, you will be the saviors of our country.

WOMAN: As a result of this stirring oration by this stalwart of the AMEZion Church, Syracuse, New York, was declared an open city, safe for black men and women seeking freedom.

MAN: Honor tonight the name of James Loguen, Bishop of the Mother Zion Church. His memory is not only a credit to his church and to his people. It is a credit to the whole human race.

BEST AVAILABLE COPY

WOMAN: We are now happy to ask Mr. Robeson to return - as himself- to honor us with a number of selections. Mr. Robeson.

(For the next period Mr. Robeson occupies the platform and sings several selections.)

MAN: Another great and beloved member of the AME Zion Church whose memory we cherish today was a woman. Her name is Harriet Tubman. She is especially revered by the young people who were her special concern throughout all her long and useful life. In 1903 she deeded her home to the AME Zion church, and recently - in 1950 - it was restored at a cost of $23,000 and rendered into a national shrine. The property adjacent to the home, 25 acres, was acquired by Mrs. Tubman in 1896 for the special purpose of presenting it to her church.

WOMAN: It has been said that "the church was a blessing to Harriet Tubman and seh was a blessing to the church."

MAN: One hardly knows where to begin to talk about Harriet Tubman. She was a remarkable woman and she is remembered for many things.

WOMAN: One thing that really stands out about her life is that she was a successful business woman.

MAN: Business woman?

WOMAN: Yes, Harriet Tubman was in the railroad business. And she did a good business. There were never any depressions in her line of work.

MAN: Oh, I see. You know, of all the conductors that the underground railroad ever had, Harriet Tubman was the best. They say she never lost a passenger.

WOMAN: She was called Moses by her people for she led them, literally led them, out of bondage.

MAN: M Miss Nadyne Brewer now pays honor to the memory of Harriet Tubman with a group of specially selected songs.

(Miss Brewer sings 3 songs)

MAN: Harriet Tubman was a great human being in ~~xx~~ a period which produced many remarkable persons. She was second to none. And perhaps the reason for her greatnessmay be found in the principle by which seh lived. She once put it this way:

WOMAN: There are two things I've got a right to... and these are death or liberty. One or the other I mean to have.

MAN. X She found liberty in the struggle for her people and, as for death, it took her life as it will with us all, but she had lived 'ere he took it. She "had slain hunger and conquered death."

(Here the narration may be broken
for a solo by Alan Booth or it
may continue as follows)

WOMAN: One of Harriet Tubman's contemporaries was Frederick Douglass who was born in Maryland around 1817 a slave, and died in 1895, a great American, probably the most remarkable human being of the century. At the age of sixteen he was attacked by his master whom he so soundly thrashed that the "gentleman" thereafter resolved to punish the boy by not speaking to him. Later, Douglass said of that incident:

MAN: ~~X~~ I was a changed being after that fight. I was nothing before. I was a man now. I had reached the point where I was not afraid to die. ~~Thxxxxx~~ This spirit made me a free man in fact, though I was still a slave in form.

WOMAN: This spirit caused Frederick Douglass to attempt escape several times before he finally succeeded in making his way to the North. He had attended a Methodist Church in Baltimore, but when he arrived in New Bedford, Massachussetts, he learned, as he put it, of that church's "unholy alliance with slavery," and he joined the Zion Methodists and soon attracted much attention as a local preacher. Many years later he wrote of this period in his life to the great historian of the Church, Bishop Hood:

MAN: It is impossible for me to tell how far my connection with the devoted men and women of the AMEZion Church influenced my career. No doubt the exercise of my gifts as a local preacher, and my association with the excellent men to whom I have referred, helped to prepare me for a wider sphere of usefullness which I have since occupied. It was from this Zion Church that I went forth into the work of delivering my bretheren from bondage... I look back to the days I spent in Little Zion, New Bedford, in the several capacieits of sexton, steward, class leader, clerk and local preacher, as among the happiest days of my life.

WOMAN:: Frederick Douglass' famous paper, The North Star, was published from the basement of the Favor Street AME Zion church in Rochester, New York. There is little need here to recount his life point by point. Suffice it to say that this son of Zion was a giant among men in an age of great crisis. And today his great words, as read by Mr. Robeson, cry out to us over the span of a century. Mr. Robeson:

~~ROBESON:~~

ROBESON

If there is no struggle, there is no progress. Those who profess to favor freedom and yet depreciate agitation, are men who want crops without plowing up the ground. They want rain without thunder and lightning. They want the ocean without the roar of its many waters. This struggle may be a moral one or it may be a physical one, but it must be a struggle. Power concedes nothing without a demand. It never did and it never will. Find out just what people will submit to, and you have found out the exact amount of injustice and wrong which will be heaped upon them; and these will contines until they are resisted with either words or blows or with both. In the light of these ideas, Negroes will be hunted at the North and held and flogged at the South, so long as they submit to these devilish outrages and make no resistance, either moral or physical. Men may not get all they pay for in this world, but they must certainly pay for all they get. If we ever get free from all the wrongs heaped upon us, we must pay for their removal. We must do this by our labor, by suffering, by sacrifice, and if needs be, by our lives and the livesof others.

WOMAN: Honor tonight the name Frederick Douglass. As a tribute to his memory Mr. Robeson has chosen to sing his final group of selections. Paul Robeson, distinguished artist, is himself a son of Zion. His father was a revered pastor in the Zion Church. Today the tradition blazed by the elder Robeson is continued by a great leader of Zion, the Rev. B. C. Robeson, pastor of the Mother AME Zion Church. Therefore we take great pleasure in presenting Mr. Robeson to the 34the Quadrennial Conference of the AME Zion Church. Mr. Robeson;

(Mr. Robeson sings a set of
numbers.

* CONCLUSION *

CONCERT AT THE PEACE ARCH

Blaine, Washington

Harvey Murphey: We will first sing "Oh Canada", afterwards we will sing the emblem of our next door neighbor. Let's start off with "Oh Canada" and I'm asking Paul to join me in this because I am a very poor singer. All right, all together "Oh Canada".

("Oh Canada" is sung by the audience)

Harvey Murphey: Please stay - "Star Spangled Banner".

("The Star Spangled Banner" is sung)

(Applause)

Harvey Murphey: Ladies and gentlemen, trade unionists, brothers and sisters from the United States and from our own Canada, I welcome you here today on behalf of the International Union of Mine, Mill and Smelter Workers.

(Applause)

Our International Union represents working men in the hard rock mine and smelters all over the United States and Canada. It's very fitting that we have our guest here here today in this beautiful park dedicated to friendship between the people of the United States and the people of Canada. We meet here today to welcome the outstanding American world citizen (applause). Our organization sponsored this ~~mee~~ gathering through the difficulty that arose last January when Paul Robeson was invited to sing at the Fourth National Convention of the Mine, Mill and Smelter Workers

Union in the auditorium in Vancouver. At that time the great audience that attended along with our delegates heard Paul but over telephone lines - he came in very clear - we enjoyed hearing him so much that we wanted to meet him and see him in person. (applause) And what could be a more fitting place than this park dedicated to friendship between us citizens occupying this wonderful park of the world. I'm not going to say much more now, I am going to turn this program over to Paul, but notice this beautiful arch, notice the signs there by those who erected it and bestowed to us Canadians and Americans that said "The gates shall never be closed" - they cannot close the gates between Canada and the United States. I know that you came here to hear a singer, but you also came here to demonstrate the brotherhood and fraternity of the peoples of the United States and Canada. That we have a common mission in this world to march forward with the other peoples of this world for peace and security for all of us and (applause) for our children. This is a great day, the largest development, I suppose in the Northwest, and certainly from the province of British Columbia. And we are hpppy that we were the means of bringing you together, but I know that Paul Robeson - - that name - - what that stands for is what every decent man and woman in the world stands for. (applause)

PAUL ROBESON: I want to thank you for being here today, I want to thank Harvey Murphey, I want to thank the Mine, Mill and Smelters. I have been in many parts of the world, travelled in many parts of the land, have fought many battles. I can't tell you how moved I am today.

It seems that nothing can keep me from my beloved friends in Canada. As I stand here today under great stress because I dare - Asall of you here, as Harvey has said, to fight for peace, to fight for a decent life for all men, women and children wherever they may be and especially today I stand fighting for the rights of my people in this America in which I was born. (Applause)

You have known me through many years, I am the same Paul you have known through those years, fighting a little harder because the time calls for harder struggles. I am rooted in my land, but i am rooted in the finest traditions of my land and I will fight for those (applause), but I have with me my friend of many years whom you know, Lawrence Brown, at the piano. He has been with me up and down the length of America for twenty-five years, in England, Canada - all over the world so now I am going to sing and say a few words later, and I just want to say again how deeply I thank you - that somewhere today as we carry out this program- this is a very historic occasion for which I thank you - it can probably be meaning that I shall be able to sing again as I want to do, to sing freely ~~without~~ without being stopped here and there. What is being done at this Peace Arch today is ringing already around the world. I thank you. (Applause)

I am beginning with an old song I like very much "Over the Mountain and Over the Waves, Under the Fountain and Over the Graves, Wherever He may be, Love Will Find Out the Way."

(Sings)

Another great favorite of mine, you have heard it a great many times, the song with a guy cracking rock on the road calling the water boy "Water Boy".

(Applause)

(Sings)

Mr. Brown joins me in one of his own arrangements in "Every Time I Feel the Spirit".

(Applause)

(Sings)

HARVEY MURPHEY: Now I have great pleasure in having this song which is so much connected with the life of the hard rock miners union. You all know it, you have heard it. It 's a song of the struggle of the hard rock miners and a song that is dear to all the Mine, Mill and Smelter Workers: "Joe Hill".

(Applause)

PAUL ROBESON: I'll get to it - I'll do a whole group pretty soon.

PAUL ROBESON Sings "Joe Hill".

PAUL ROBESON: This ~~to~~ one is a favorite, one you have heard me sing a number of times, it's about a young lady who puts a rather fresh young fellow in his place - just a little fresh he is - you know.

(Sings "Oh No John No.")

(Applause)

(Sings Loch Lomand)

(Applause)

PAUL ROBESON: This is one that comes from the very depth of the struggle of my people in America. One that might have been sung by my own father. A few nights ago I sang in Brooklyn to the General Conference of the African Methodist Episcopal Zion church in which my father labored for many years, where my brother is now pastor of Mother Zion church in New York where he just ran for the bishopry of this church. It has a great history. Frederick Douglass printed his paper in the cellar of the Zion church in Rochester, New York, "The North Star". Harriet Tubman, Harriet Tubman the founder of, one of the great abolishonists and founder of the Underground Railroad by which many of my people came to freedom in your Canada in those days, and Sojourner ~~Truth~~ Truth and perhaps my father. You Harriet Tubman and Sojourner Truth and he sang this next song. "No More Auction Block for Me, No More Pint of Salt for Me - Though Many thousands are gone Freedom we must have."

(Sings)

(Applause)

(Piano)

(Sings: "My Curley Headed Baby")

(Applause)

(Sings: "The Four Rivers")

(Applause)

(Sings: "Oh Though Silent Autumn Night")

(Applause)

(Sings: "Ole Man River")

(Applause)

PAUL ROBESON: I am just going to do . . . I'll finish up with Mr. Brown in just a moment with just one short excerpt from one that you know "Ballad for Americans" which sums up a lot of our creed, before that I want to do just another thing - remind you that I also come from another section of the arts and so one of these days in the early fall I think I'll be back in the theatre again too. Not only will I sing, but I will return to my arts. So just for one short excerpt here to give a little change of pace, I will do the final few words of Othello's speech as they comes from Venice to take him away, though conscious of his guilt, he is also conscious of his dignity and the fact that he too stems from a great culture. So as they come to take him he says:

(Recites part of Othello's speech)

(Applause)

PAUL ROBESON: I haven't got time to sing all these songs. You have heard them at certain times, but I want to leave a feeling of what has influenced me so much in my life to have travelled about the world, to have seen and experienced the oneness of mankind. Not the differences, but the likenesses - some of these songs I cannot sing but I will just read a few words and give the feeling I would like to leave today of how I feel, as we all should, to peoples of the world. So this is one I would have sung from a great people. It says: "Arise you who refuse to be bond slaves, stand up and fight for liberty, arise, arise, march on, march on".

(Recites "Chilai")

Remember that - Chilai . . . (Sings)

That is what the Chinese sang you know when they got a few of those victories.

(Applause)

This is from another great people. A history very close to that of the Negro people. I remember when I was a boy/I was how proud when ~~I~~ picking up some of the books of my minister father I was able to read in the language of Moses the first words of the Old Testament "In the beginning God created the Heaven and the earth".

(Reads in Hebrew)

This comes from the same brave people who fought back in Warsaw, in the Warsaw Ghetto (reads in Hebrew or Yiddish)

(Applause)

And this comes from a great composer calling for peace between all the peoples of the world, this is a song that I might have sung that comes from the music Shostokovitch, and he says that the "Wind of peace, the breeze of peace makes wave the banner of victory, the banner that's bathed in blood, but the road to peace dawns in our country and we stand on guard unbending. Now are our meadows in flower, spring we wait as ne'er before, rose each day our strength and power, Peace, Peace, Peace will conquer war . ." (Recites in Russian)

(Applause)

(at this point part of the Ballad for Americans is heard - ~~there~~ obviously something has been lift out . . .) ek

(Applause)

PAUL ROBESON: I want to thank you very much. I am going to sit and move around pretty soon and say hello to a lot of old friends. Thanks a million.

HARVEY MURPHY: Ladies and gentlemen, I want to thank you all for being here but I want to make this appeal to you on behalf of the paper ~~FREEDOM-~~ that Paul Robeson is the editor. Paul Robeson, the accompanist, the manager travelled all the way from New York here. The have charged nothing to come here - the expenses for this . . OH come to a couple of thousand dollars. I know that is very easy for you to pass that up to the platform. There is no way of organizing a collection but you can make a contribution Paul can take back with him for that paper called FREEDOM, ~~--~~ printed in the United States for the Negro people and Paul Robeson is the editor and I would ask you to make this little contribution this afternoon. Paul came here ~~to~~ he sang to you - let's do something for the movement that Paul represents and every one that can, pass your dollar bills over the heads of other people on this platform and we will turn it over to Paul Robeson to help him in the fight that he is waging in the United States and in the world for the cause that he sings so wonderfully for. Will you do that? Whose got dollar bills - pass them up over the heads. Don't stop at one if you've got fives, just pass it over the heads here. I want to make a presentation to Paul Robeson. Would you please have a little order. I want to present to Paul Robeson as a token of his visit to Canada this piece of silver ore - pretty rich ore - mined in Beaverdell, British Columbia and sent here by those workers. They are on strike at the present time but they are willing to . . . for Paul.

PAUL ROBESON: I give my best - tell them I'm right with them all the time.

HARVEY MURPHEY: Keep the dollar bills coming in.

LEADER: We call the people of South Africa - Black and White.
LET US SPEAK TOGETHER OF FREEDOM!

CHORUS: LET US SPEAK TOGETHER OF FREEDOM!

LEADER: We call the farmers of the reserves and trust lands.

1st WOMAN: Let us speak of the wide land, and the narrow strips on which we toil. Let us speak of brothers without land, and of children without schooling. Let us speak of taxes and of cattle, and of famine.

CHORUS: LET US SPEAK OF FREEDOM.

LEADER: We call the miners of coal, gold and diamonds.

1st MAN: Let us speak of the dark shafts, and the cold compounds far from our families. Let us speak of heavy labor and long hours, and of men sent home to die. Let us speak of rich masters and poor wages.

CHORUS: LET US SPEAK OF FREEDOM.

LEADER: We call the workers of farms and forests.

2nd WOMAN: Let us speak of the rich foods we grow, and the laws that keep us poor. Let us speak of harsh treatment and of children and women forced to work. Let us speak of private prisons, and beatings, and of passes.

CHORUS: LET US SPEAK OF FREEDOM.

LEADER: We call the workers of factories and shops.

2nd MAN: Let us speak of the good things we make, and the bad conditions for our work. Let us speak of the many passes and the few jobs..Let us speak of foremen and of transport and of trade unions; of holidays and of houses.

CHORUS: LET US SPEAK OF FREEDOM.

LEADER: We call the housewives and the mothers.

3rd WOMAN: Let us speak of the fine children that we bear, and of their stunted lives. Let us speak of the many illnesses and deaths, and of the few clinics and schools. Let us speak of high prices and of shanty towns.

CHORUS: LET US SPEAK OF FREEDOM.

LEADER: We call the teachers, students and the preachers.

3rd MAN: Let us speak of the light that comes with learning, and the ways we are kept in darkness. Let us speak of great services we can render, and of the narrow ways that are open to us. Let us speak of laws, and government, and rights.

LEADER: LET US SPEAK OF FREEDOM. LET US SPEAK TOGETHER.

CHORUS: ALL OF US TOGETHER.

MAN: African and European, Indian and Colored. Voter and Voteless.
Privileged and rightless. The happy and the homeless.
All of the people of South Africa; of the towns and of the countryside.

of the countryside.

CHORUS: LET US SPEAK TOGETHER OF FREEDOM.

WOMAN: And of the happiness that can come to men and women if they live in a land that is free.

LEADER: LET US SPEAK TOGETHER OF FREEDOM.

CHORUS: And of how to get it for ourselves, and for our children.

LEADER: Let the voice of all the people be heard.

CHORUS: And let the demands of all the people for the things that will make us free be recorded. Let the demands be gathered together in a great CHARTER OF FREEDOM.

MAN: We call all good men and true to speak now of freedom, and to write their own demands into the Charter of Freedom.

WOMAN: We call all who love liberty to pledge their lives from here on to win the Freedoms set out in the Charter.

CHORUS: We call all the people of South Africa to prepare for the CONGRESS OF THE PEOPLE.

LEADER: THE CONGRESS OF THE PEOPLE - where representatives of the people, everywhere in the land, will meet together in a great assembly, to discuss and adopt the CHARTER OF FREEDOM.

CHORUS: THE CHARTER OF FREEDOM.

WOMAN: Let us go forward together to freedom!

MAN: Let us go forward together to freedom!

EVERYBODY: LET US GO FORWARD TOGETHER TO FREEDOM!

FORD FACTS
FAIR PRACTICES DEPARTMENT
JAMES WATTS, DIRECTOR

1010

I MET A MAN!!!

I MET A MAN! Among the various racial groups in America; Jewish, Polish, Italian, Negro, and other, it has often been said that this man or that man is a spokesman for his people. I have always doubted that any individual spoke for a majority of his people, that is until I met PAUL ROBESON.

If any man in America echos the struggles of his people for democracy, freedom and equality, then that man is PAUL ROBESON.

If any American echos the bitter resentment of his people towards legalized lynching, denial of equal job opportunities, denial of the franchise by force, use of the police powers of the state to prepetuate second-class citizenship, then that man is PAUL ROBESON.

These are my opinions, and what is more important, they are also the opinions of "Joe Jackson" Negro-American on the streets of Detroit. As PAUL RobSON walked thru the lobby of the Gotham Hotel, he was swarmed over by the "Joe Jackson's" who said "God Bless you Paul, we are with you." As he walked thru the streets of the Ghettos of the eastside, windows flew up, men came into the streets in their house slippers and undershirts, women came out in their housecoats saying, "Paul, keep up the fight, don't let anyone scare you."

One incident in particular cause a lump to come in my throat. Friday night as ROBSON left his hotel room to meet with community leaders of Detroit, he was recognized by a group of fifty or sixty Cubans who were visiting this country. They couldn't speak English, but they knew PAUL ROBESON. They gathered around him, thrusting out cards and scraps of paper asking for his autograph, chattering away in their native tongue. I couldn't understand their language, but the glow in the eyes was the universal admiration for a fighter for freedom. At the same time Duke Ellington and Ella Fitzgerald, two great artist, in their own right, were passing through the lobby, but PAUL ROBESON was the man of the hour, not for his artistic ability, which by the way he is using in the struggle of his people, but rather for their admiration of a man who has sacrified a million dollar concert career in struggling to better the conditions of the little people all over the world.

A classical example of American double-talk is Byrnes fight for free elections in Bulgaria, while American born Negroes cannot vote in South Carolina. The State Department denies ROBESON a passport, while the Governor of Georgia tells the United States Supreme Court to go to Hades.

What does Truman, McGrath, and the rest of corrupt grafters of the old Pendergrast gang from St. Louis have to say?? Nothing!!

These things all tie in with the fight for F.E.P.C. by President Executive Order, State Legislative Action, Common Council Ordinance, or last but no means least, referendum action on the part of the people. We will accept anyone of the four.

I believe that the over-whelming majority of the people of Detroit believe in Democracy and will vote for it,and by the same token, the top brass of these United States should be aware that the vast majority of the 15 million members of PAUL ROBESON'S race are behind him. We don't need and we don't want the appeasers and quislings in this fight for full rights.

YES! I MET A MAN NAMED PAUL ROBESON, and he can rest assured that he has the support of his people in his struggles for them all over the length and breadth of this land. LET NOTHING HAPPEN TO THIS GREAT MAN OR SOMEONE WILL PAY THE PRICE.

- more -

"I WILL LIFT UP MINE EYES UNTO THE HILLS, FROM WHENCE COMETH MY HELP." And mine eyes beheld ROBESON just as big as life.

In closing, I say, God Bless You and Help you in your mission of destiny PAUL ROBESON!!!!!!

James Watts, Director
Fair Practices Dept.
Local 600, UAW-CIO

CARL MAHON
345 STUYVESANT AVE.
BROOKLYN, 33,
NEW YORK.

WHAT RIGHT HAVE YOU
TO
JIM-CROW ME?

Copyright applied for,
Brooklyn,
New York,
1944.

CARL MAHON
345 Stuyvesant Ave.
Brooklyn, 33, N.Y.

WHAT RIGHT HAVE YOU
TO
JIM CROW ME?

WHAT RIGHT HAVE YOU,
Now that the world is so perturbed,
When men from every clime do sacrifice
Their homes, their blood, their lives
To rectify injustices,
For freedom, liberty and peace,
WHAT RIGHT HAVE YOU
TO JIM CROW ME?

WHAT RIGHT HAVE YOU,
When men do die at Tarawa--
In far-off lands--
In fox-holes drenched in rain, in mud,
Men who are told(and they believe)
That they are fighting for democracy,
For liberty and justice to all,
WHAT RIGHT HAVE YOU
TO JIM CROW ME?

WHAT RIGHT HAVE YOU
When black men died at Valley Forge,
For in our country's infancy,
These black men slaved and fought and died,
And many struggled as they firmly built
This land we proudly call:-"AMERICA",
WHAT RIGHT HAVE YOU
TO JIM CROW ME?

(MORE........

WHAT RIGHT HAVE YOU
To preach to those
Who suffer grave intolerance
In Axis-dominated countries on the globe,
To offer hope to dark-skinned brothers,
Who, in Australia, India, Java, dwell,
Saying that you will liberate them,
When in our land, the land I built,
(Black men like I,)
You keep your heel so strongly placed,
To be assured they never rise--nor boldly speak?
WHAT RIGHT HAVE YOU
TO JIM CROW ME?

WHAT RIGHT HAVE YOU,
When I do freely give my blood
In freedom's name--for freedom's cause,
To say, my blood, inferior to yours,
Cannot be used where yours is used,
But by some special method,
(Or a secret mark,)
You label mine as "black"?
WHAT RIGHT HAVE YOU
TO JIM CROW ME?

WHAT RIGHT HAVE YOU
To ostracize the man who is
Your staunchest friend?
The man who never will betray
The confidence our flag expects.
Why close your doors and limit him
To measured growth exacted by your rule?
WHAT RIGHT HAVE YOU
TO JIM CROW ME?

WHAT RIGHT HAVE YOU,
When, (as a writer justly wrote,)
"The bombs that fall and murder us,
Are never marked:-FOR BLACK--FOR WHITE?"
For they who fight, unite
To crush the enemy of liberty.
WHAT RIGHT HAVE YOU
TO JIM CROW ME?

(MORE....

WHAT RIGHT HAVE YOU,
IN SAINTLY ROBES, TO CLASP YOUR HANDS AND STATE:
"LOVE YE YOUR BROTHER, SAITH THE LORD,"
But in your heart, you love me not,
For if I brushed by you unwittingly,
You brand unclean, the spot I touched,
Yet do you say! "CHRIST DIED TO SAVE US ALL."
WHAT RIGHT HAVE YOU
TO JIM-CROW ME?

WHAT RIGHT HAVE YOU
To feel that I am only fit
To scrub your floors, to clean your shoes,
To shine spittoons, to polish brass?
WHAT RIGHT HAVE YOU?
But do you know, blind brother,
You who would inspect the brass I shine,
And marvel at the lustre I achieve,
Could you but know, I shine it so
Because I hope that one day you will see,
Mirrored in my perfect handiwork,
Your naked self--the naked truth,
See then your folly, greed, your guilt,
Your destiny in clotted scars
Upon my patient soul.
Then you will say!
"WHAT RIGHT HAVE I
TO JIM-CROW YOU?

Bklyn-N.Y.

----*-----*----

Brooklyn,
New York,
April, 11,
1944.

STRANGE LAND

by

CARL MAHON

with

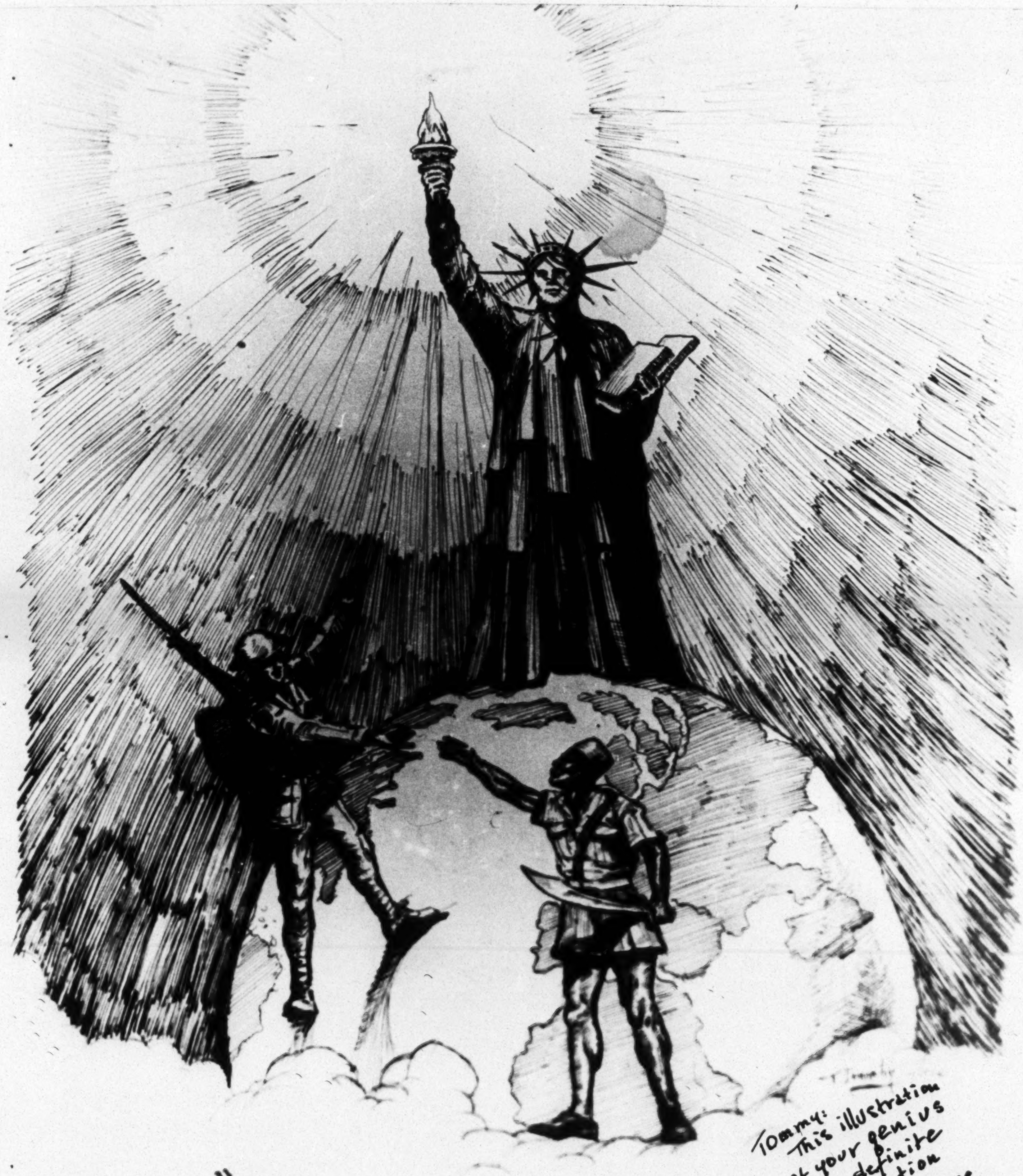
illustration

by

THOMAS DENEHY

.....U.S.Navy.......

Copyright applied for,
1942
Brooklyn,N.Y.



"And on tomorrow when the
fresh dawn breaks,
We will live on!" — "Strange Land"
Bahrain
B194r.

Tommy:
This illustration
of your genius
is a definite
indication
of
your success
in the future.
Carl

CARL MAHON
345 Stuyvesant Ave.,
Brooklyn, 33, N. Y.

STRANGE LAND

1

STRANGE LAND! Despised and yet so craved
By those whose greed would surge unchecked.
Your peaceful shores, for centuries have been
Rocked from their slumber by the marching throng
Of myriads of foreign men from foreign climes.
Men who would speak disparagingly
Of this -- your savage land -- of heathen rites --
Of darkness so impenetrable --
Of tribal customs -- ways they do not comprehend.
Africa! Virgin land, subjected to indignities.
Your earth apportioned -- your homes defiled.
Your homes! A Kaffir's hut or humble shack,
But home it is, beneath whose thatched roof
The wailing of an infant, suckling at the breast,
Bespeaks the tender care of her who patiently
Did bear the pain -- the anxious hours --
For this is birth -- and giving birth,
Death is accepted with the same sprrow,
The same heart-throbbing cries that echo
The grief eternal, parting brings to all.

AFRICA! Your women raped and humbled.
Diseases which you never knew
Now rack your hardened, unbowed soul --
Diseases black men knew not of.
And white men came with trinkets - feathers - clocks,
Pirates - explorers - traders - thieves -
And pious men, whose admonitions
Were drowned by the raucous noise of engines,
In this maelstrom that was greed
When men of science came. Geologists, they say.
Men who would retrieve the wealth that lay
Within the black bosom of your earth.
And factories were built --
And tractors ploughed your fertile land --

(MORE.......

And even God's own masterpiece,
The rain, was insufficient.
Your ancient Nile, unwillingly was made
To yield to the inventive mind of man.
And fortunes were amassed --
And tears were mixed with blood and sweat --
And suffering was born.
In droves they came. -- Missionaries all!
Yes! White men came with Christ,
But slavery also came.
Your homes were desecrated --
Your men were tortured - fettered - lashed -
Your maidens were involuntary mistresses
To those who worshipped - God.
Strange Land! Strange God
Who has for ages listened, but unheeding,
To the wails and cries of simple folk,
Captives in some far distant land.
"NOBODY KNOWS DE TROUBLE AH SEE!"

II

WHITE MAN! I never hated, but loved too well,
And loving well, I understood your fallacies,
And understanding -- I pitied you,
Although you seared my flesh with torch and flame.
Did you not teach me how to watch -- and wait -- and pray?
Today, at Algiers, Dakar, Libya,
You have returned, not to enslave, you say.
How customs differ in this changing age!
You hold on high the olive branch
Of freedom - liberty and peace.
These gifts you did but yesterday, deny.
You come to liberate me whom you have despised
For many centuries past.
You come to shed your blood on my strange soil--
You come to shed your blood on this same soil
Where scars are yet unhealed,
Whose aching wounds you never tried to heal.
The bitter hemlock lingers in my throat.
Now, to this very land you have returned.
You have braved miles of treacherous seas,
Because from this dark, heathen land,
You can protect--your homes.
And so you come -- again!

(MORE .....

Strange Gods must wonder, or perhaps they smile
At the inhuman actions of the Christian soul.
The soul that came with light into this "cavern"
That men call Africa.
You have not learned --
Nor will you learn as long as this rich soil
Can belch forth gold and diamonds.
You must yet learn that such is not
The kingdom of your God.
So now you bid me clasp your hand,
Open my heart - share in your hopes.
You bid me once again to have such faith
To crush this evil that you did create,
Blacker by far, than my rejected hue --
This monster of a common mould.
And this I will!
You use words that I fain would understand,
Expressions of a kind I heard before,
Reverberating mockingly.
"Justice - Love - Equality!"
And blindly do I welcome you with open arms,
Though I have neither right nor choice,
For of this am I made -- Forgiveness!
The spirit of your Christ, within my heathen heart.
Come! I pledge my blood upon your stained scroll,
Together we will fashion this new world,
And on tomorrow when the fresh dawn breaks
We will live on! Live side by side! Not black! Not white!
But men!
Come liberators! Come, fighters for democracy!
Come! Close our ranks and firmly stand!
Come to the land you so despised!
Ridiculed I am! Dismembered and oppressed,
For I am Africa!
STRANGE LAND!

Bklyn! ne-7.

----*----*----

Paul

SOME PEOPLE SNIGGER

Some people snigger
   and call me nigger.
That's plenty bad.
But I get mad
   when they put you in your place
   with a smile on their face.

Some people snigger
   and call me nigger.
You can't blame a fool
   that's never been to school
   not knowing the Negro's free.
But I never can see
   why folk that's been to college
   and got a head full o' knowledge
   still think a man that's black
   has gotta bend his back.

Some people snigger
   and call me nigger.
Goddam.
Can't they take me for what I am?
   I'm a man!

Lou Relin

Box C--Waupun, Wis.

June 23, 1944

Dear Mr. Robeson

I am an inmate in Wisconson State Prison. I am asking you to Plese do Me a faver, if possible by salling thes Songs for Me I am asking you to do this for Me. becars. I know you will do a faver for anyone. if it is possible whatever you can get for them if anything it will help Me ever Much

Think you

Sincerely yours

Walter N Gray

Box C

Waupon Wisconson

I've tried and tried
to make you understand
you are the only one in my heart.
I've given you all my love
My everything.
Darling, still you don't understand
I've got down on my knees
confess to you
just like you are the good lord
still you don't understand.
Darling look down on me
just like I am your little infant.
Take me in your arms
and say I am yours
just only yours.

I'll forgive you
for everything
you've done to me.
Heaven knows
I'll never forget
you went away and
broke my heart.
I man recover
but I'll never be the same.
I sometimes wonder why
It had to be me.
My life isn't worth living
I guess I'll go on and die
but when I reach heaven
I'll still be lonely without you.
I man receive my robe and slippers
stars in my crown
darling I'll still be
lonely without you.

Uncle Abraham
was a grand old man
he's dead and gone
but not forgotten.
That's why we love
to salute that February day.
He was a freedom loving old man
freedom for one freedom for all.
That's why we love to buy
War bonds and stamps
so we can celebrate
another February day.
This is what he said,
United we stand, divided we fall
that's why we love to stand in line
on every war bond drive
so his word will never die
and we can celebrate another February day
in the grand old U. S. A.
We place his picture
on a five dollar bill
so everybody may be familiar
with Uncle Abraham.

If the one you love
is somewhere overseas
there's nothing I can tell you
you know just how I feel
every time I receive a letter
it only says somewhere overseas
I can't do nothing but
daydream all the time.
But I'll keep on dreaming,
some day my dream will come true.
I won't have to dream any more
for the one I love will be back
in my arms where he belongs to me.

I fell in love
with a picture
in a picture magazine
it went to my heart
just like it was real.
I had a feeling
like I never had before
I walked up the avenue
trying to get that picture
out of my mind.
The more I walked
the more I remembered
that picture
in that picture magizine.
I went to my doctor
this is what he told me,
You just another weak minded man
fell in love
with a picture
in a picture magazine.

When that happy day arrives
those hep cats will let up on the give.
They'll celebrate
up and down fifth avunue
What do you know old man
Salty Jackson I take the give
if you want to have some fun
take a strole with me
down old halls way.
Salty Jackson last laid down
get a load of that chick
strolling down the other side.
Salty Jackson, she's a hep little chick.
She's a post war mother old man.
Salty Jackson, just out of Hollywood.

[4]

I'm going around
with a heart full of pain
and tears in my eyes.
My mind full of Mary
darling it's all about you.
But I know it pays to wait
someday the war will be over.
We'll be together again.
We'll buy a post war car,
We'll celebrate our honeymoon
up and down
the Alaska way.

Walter Gray, being duly sworn on oath deposes and says that he wrote and composed the above.

Walter Gray

Subscribed and sworn to before me this 21st day of June, A.D. 1944.

Notary Public, Dodge County,
Wisconsin.

Edwin H. Krause

My Commission expires Oct. 15, 1944

Saint Paul's Episcopal Church
REV. WILLIAM GRIME, RECTOR
GRACE AVENUE, GREAT NECK, N. Y.

Dear Sir:

Sometime ago you made an address at the Herald Tribune Forum.

Since then I have been trying to put my appreciation into words. Here at last they are. The thoughts must always remain too feeble to express your strong inspiration.

Furthermore since I am not a poet but a preacher, I won't mind if no one but you and I read these lines. Yet, if they bring you some slight encouragement to go on with your growing creativeness, I shall feel that another Paul has blessed me again.

Respectfully and sincerely yours,

April 12th.44

William Grime

P.S. I happen to be a Vice-President of our local N.A.A.C.P.

Saint Paul's Episcopal Church
REV. WILLIAM GRIME, RECTOR
GRACE AVENUE, GREAT NECK, N. Y.

THE FAITH OF FREEDOM

You can fetter Freedom,when persons are just pawns.
You can wound Freedom,when worship's lost its way.
You can blind Freedom,by eyes sealed tight with fright.
You can burn Freedom,in hearts aflame with fraud.
You can bury Freedom. How long? How long?

You can starve Freedom,through stealing someones faith.
You can fester Freedom,through songs that stink of fate.
You can warp Freedom,by wishful self-deciet.
You can threaten Freedom,till tyranny's all through.
You can bury Freedom. How long? How long?

You can dictate Freedom,and twist a child's deep trust.
You can exile Freedom,by flinging truth to fires.
You can lance Freedom,by hatred's senseless sword.
You can prison Freedom,by votes that can't come out.
You can bury Freedom. How long? How long?

You can smear Freedom,by smiles released to snear.
You can shrink Freedom, by flattening hopes with fear.
You can sicken Freedom,by smells of far-flung death.
You can gash Freedom,through greed's ill-gotten gains.
You can bury Freedom. How long? How long?

You can mock Freedom,through words whose ring is false.
You can smother Freedom,through threats to reason's reign.
You can crush Freedom,by piercing flesh with pain.
You can kill Freedom,wanting rights,just for whites.
You can bury Freedom. How long? How long? **THREE DAYS**

William Grime

c/o Kamarck
925 Union Street
Brooklyn, New York
January 12, 1944

Dear Mr. Robeson,

Here is "Soldier for Freedom", dramatic recitation which was written to help weld in common understanding and action the forces fighting for democracy. It is the sculptural dramatic song of the soldier of the allied forces, who knows that he must struggle with full strength against the scourge of fascism, that this degrading force must be eradicated from the earth for beauty and harmony of men to breathe.

Stanzas from this poem have been published recently in "Westminister" magazine. However, I am seeking a wider audience for this material, a real peoples and soldiers audience. This is a timely moment of the war for this poem to do its work. You have introduced much progressive material to the people at a time when special material was needed. Can you now help to introduce this poem to masses of people by including this recitation in your repertoire and bringing it to mass audiences through the channels of theatre, radio, pageant and motion picture?

My work has been produced by new theatre groups and various poetry publications as "Westminister", "Iconograph" and others. I am working on a full length play, "Southern Cross", which will shortly be finished which deals with the struggle for unity by the Negro and white folk of America through their trade unions which are faced with continual hatred and destruction by the plantation owners.

Music has been written for this recitation. You may be interested in singing this piece of work rather than reciting it. If so, would you kindly let me know on this so that the musical notation can at this point be arranged for singing instead of recitation as it now stands.

Hoping to hear from you shortly

Yours truly,

Frank Volny

Frank Volny

SOLDIER FOR FREEDOM

by Frank Volny

The son hates fascism....
The son hates fascism because it has brought new war.

His mother lost her husband whom she loved in the last war.
His shocked mother had walked slowly as in a dream,
As though driven by the echo of torrential winds in high caverns,
From the mountains of terrible music,
Down the lonliness of after midnight staircases,
In alleys before nightbreak,
Left like a small child out so late.
Her grief stood in the side street,
Sat on the benches of the park,
Sat in the branches of the tree,
Her grief drank at the fountain...
In bed she thought she heard him say..."You know,..."
A midwife delivered her boy...

You remember him.
He sat beside you in the union hall
You know the fellow who always turned up to help or do his bit for the union.
He is of all races, yellow, white, black, brown, and red,
He is Polish, French, Danish, Norwegian, Jewish, Slovakian, Czech, Russian, English and American;
And it is in him to resist the enemies of the people.

The son hates fascism...
Because he is a workman proud to do his day's work;
Proud to belong to the brotherhood of working men;
And it is in him to strike out against the hand that holds the whip.

How deeply does he hate fascism?
How deeply does he hate them who all over the world have begun the new war?

He hates fascism enough to be in physical combat with it.
America loaded into a grey battleship
America transported in a never ending convoy.
He sees the trough on the ocean,
He sees the earth torn to shell,
He wants to hold the machine gun with his two hands
And swivel it with the lead streaking death to the foe!

How deeply does he hate fascism?

You will find this soldier for freedom on this hill...
Where the enemy at bay
Has unleashed a tremendous cannonade,
Clawing and reaching back for this hill.

White cannon blossoms with red stalks
Poison the air that men breathe
Bomb toadstools rend the leaden sky.
Bodies torn and burning
Bodies heaped up high,
Burn and spread their tortured stench.
The cold damp wind blows all day,
Battle planes fly low.
Wind whistles through the bombracks.
Rain falls and sizzles on the hot steel barrel of our
    soldiers' machine gun,
He holds the machine gun with his two hands and swivels
    it with the lead streaking death to the foe,
Yonder lies our soldiers' dead comrade...
Where the enemy circle him,
With each burst of bullets, he cries to his dead comrade:
Your torso is twisted on torn ground,
Your right hand holding the grenade is stretched straight
    out.
Your left leg is bent under the calf of the other leg where
    you tried to stand up.
Your left hand digs the earth, you tried to bring youself
    back to throw the hand grenade.
The hole in your face looks straight up at the sky.......
    like an eye.
The pin on your hand grenade has been pulled,
Your fingers are iron keeping the lever down.
The enemy instead of stepping on you, they circle you...
We, the living and you, the dead are dangerous to touch..
Among the fragmentation of metal, choked by the thunder-
    ous sighs of big guns,
We must stand where steel itself gives way.
This days struggle has burst the levees of our hearts
Shrapnel from fascist bombs shall not tear the rooftops
    from our homes.
We hurl our wrath like dynamite released from Asturian
    slings
To blast the roadways clear for the firm and free march
    of our people.

Brown terror weed,
Blowing over stolen land
Manured with soldiers flesh and sprinkled with patriots
    blood.

We shall keep this hill, we shall keep this earth,
We will destroy you on the bayonets of our courage!
We are soldiers for freedom,
And the battalions of our people are marching at our side.

We, who are the mothers of soldiers for freedom, who had
birth pains for them
who suckled them, who watched them in school
and games,
Played with them at hide and seek, who went to
their graduation,

We, who are their fathers, who gave them our watches to
play with,
who bought them roller skates, who had long
talks with them and planned their education with them.

We, who worked with them,,hammered the brackets and
plates into shape with them,
who kidded them and ran pools on baseball, and
had beers with them at the bar,
who were recruited into the union by them,

We, who are their sweethearts, who went swimming, dancing,
riding their jalopy with them.

We, who are their wives, who love them
had children with them
who almost convinced them that they shouldn't go,
who stood straight as their trains pulled out of
the station for the last time...

Lets join our hands!

Farmers to your plows!
Plant to the doorsteps...
Till the earth groans to bring the harvest in;

Workers to your machines!
Make endless convoys of ships,
planes, tanks and guns for him;

Teachers, artists, writers!
Speak, write, paint, explain...

Soldiers all, lets march down the streets,
Make fascism hear that all the legions of the earth are
coming down in one infantry...

Until not enough bullets can be made to stop us!
Not enough lead to stop our walls.
Let the sky be overcast with one mass of cloud!
Let this mass of cloud empty the bombracks....
Until the fascists are manure for the earth
.....on which to grow potatoes and olive trees again.

Death to the invaders of our homes!

122½ Harrison Ave.
Jersey City, N.J.
Dec.31 1943

Mr.Paul Robeson
Shubert Theatre
44th.St. W. of B'way.;

Dearv Sir;
Although it is not good pratice,to do things for which we must apologize, I feel duty bound to ask your forgiveness,if I cause you any bother with this imposition.

Herewith, in same "cover" I am taking the Liberty of sending to you, copies ofa Poem, which 'tho written as seperate Poems,for the purpose of causing them to be more impressive, they should allways be read jointly so that the complete story will be told.

My reasons for sending them to you are as follows, I feel that at Night, when you are no longer'Othello' and you sit and relax from cares of the make believe World of your Theatratical Day, it would be interesting to read some of the thoughts of an'unknown' who too,thinks of some of the things that you think of (I assume) during your review of the Past.

Another reason is that if you find,in your opinion that these verses are worthy of Public Print, I would greatly appreciate it if you would find the Time to advise me of the procedure of same.

I have submitted it to one of the leading Negro Journals of New York City, but it seems that its length makes printing too costly, the paper shortage, etc. being what they are.

If you find it too bothersome to do anything about, I herewith enclose self addressed envelope for the return of same.

But if you find them interesting,they are yours, to do with as you choose.

My only Critics, to date, have been intimate Friends and they hardly serve as honest Judges.

Accept my apologies for what I have done,and my Gratitude for whatever you may do,

cordially yours

Timothy Watson Jr.

Timothy Watson Jr.

Unshackled (Anciente)

You brought me here against my will
Caused me to suffer slavery, but still
The agonizing misery of chains
Is not the thought which uppermost remains

A constant sleep in some eternity
Is better than some forms of liberty - to me
Far better to expire by liquid flame
Than to be freed, then mocked and made ashamed

To save pale hands from contact with the Earth
To slavery so miserable you gave birth
And when your hellborn plans were blasted thru
You failed to do as Justice bidded you

Being ever jealous of your new found Liberty
Tho ever denying me my birthright
To be Free
So to compromise with Justice
Who knows no compromise
You imposed a double standard
Which you and yours despise

But as I stood alone, afraid
And apparently friendlessly
Seemingly from the nowhere
The virtues came to me
Love, Mercy, Faith, Hope and Charity
Came a little closer
To relieve me of misery

"I am the Way the Truth the Light"
Said Love "your God"
"I moulded you from clay"
"This selfsame sod"
"Altho tis black and rugged as can be"
"This Color is a thing that values not with me"

And mercy spoke these words of sympathy
"I'll be ever near depend on me"
But mercy was a stranger in this land
Which made it hard for me to understand

I hadn't needed mercy in my Home across the Sea
Therefore she was a stranger to both my kind and me
Faith said "The words which Love and Mercy spoke are true
Just try your best to do the things
Which They have bid you do

CONTINUED

Unshackled (Anciente)

Hope the light eternal to the living and the dying
Tenderly began to speak when Faith had ceased my crying
Hope said "Some day you will not bow your head
You will not feel like one of the 'living dead'
You will be neither ashamed nor sad nor meek
You will be bold and unafraid to speak"

"And you shall rise to plains which are just beneath the sky
Forget this vile oppression surrender not yourself to die"

"Throw off the yoke of your ancestral pride
And I will constantly with you abide
It may be hard for you to understand
That some forms of pride are enemies of man"

Thus charity a friend who has left me never
Helped me throw off the chill of doubt forever
Being made strong by one whom seemed to me, so lowly
Being made clean by one so pure so meek so holy

Having been cleansed I was unafraid, I spoke to Charity
Thus, I said, "Who sent you five immortal friends to me?"
"I a stranger from a land across the Sea"

Then Charity so tolerant and kind
Said the "God in you the consciousness of mind"
Oh ye Immortal Five whom God has blest
What shall I do with Thee, what is the best?
Before these words could finally depart
The virtues all had entered into my heart

You brought me here against my will
Caused me to suffer slavery, but still
The memory of the shackles cutting edge
Shall cause me not to break my pledge
To God, to self, nor man
Many shall mock and wonder why
But God will understand

And if there is a God
and there is one God I know
There is a land somewhere from here
Where no Plaintain Weed doth grow.

****

UNSHACKLED (MODERNE)

Without my consent,with ill intent you brought me here to'Slave'
But should I wait for recompense,in some worm-infested grave?
Must I like Charity, suffer long,enduring all inflicted sorrows
Shall I thru Faith and Hope grow strong,finding happiness in Tomorrows?
SHould I praise YOU who shackled me,tho shackles were not needed
Even knowing of their uselessness,you heard not while I pleaded
For you to move the iron bands which cut my ankles wrists and hands
For you to let me rest a while from laboring in the Sun
But I was SHACKLE-BOUND and black, and no resting could be done
And many deaths have I died for you,without 'Markers'on my grave
But why should there be'Markers'for a dead and useless 'Slave'
But death has been my neighbor now,for many a day and year
My constant closeness unto death has caused me lose all fear
Death promised to make a final call before I move away
A promise which I know it will keep,tho its visit,I cant repay
For,unlike most neighbors when they call
To give you close inspection,deaths call is short,without comment
With death, all is perfection
Perfection or corruption,all things with death may be
But that which matters most to man,is Life and Liberty
My once low brow has grown too high to wear the mask of meekness
My muscles unsurpressed by'Bands,'are hardly signs of weakness
Then,should I be cowed and step aside, for you,with exaggerated stride
To slur me,as you pass?
Or should I stand my rightful grounds
To dare you make displeasing sounds
Of COLOR,CREED and CASTE
Against all laws of God and man, you stole me from my rightful Clan
To suffer on your Shore
Forgetting that you were not God,mere man and nothing more
Each other,your Laws, must contradict,because mere man must make them
If ever,more slaves, they will be freed,because mere man must take them
Those Barriers which you have built, are swiftly rotting away
And when theyre gone twill be too late,to say
That were it not for the barriers,that kept us two apart
You would have learned to know me,would have loved me with all your heart
I'll ask who built those barriers, who would you accuse
Should this query taunt you, who would you abuse
And when the enemy is near as has been more than twice
And you must make decisions quick,who will you sacrifice?
No malice do I hold toward you,no desires of a 'destroyer'
SO COMPENSATE ME JUSTLY,NO LONGER MASTER,BUT EMPLOYER
What needs me tell when sentinel you needed at your door
You would have me,or one of mine, trusting us,but no one more
Fear not for we will soon unite,we have a common aim
No longer master and slave are we, should not each be given same?
So that I may bless the "Plaintain" weed
Growing in lengthy fertile rows
And you will bless the river Nile
whereon the Lotus grows
THEN WE WILL HAVE,UNITED-STATES,BY FOREIGN FOES UNTACKLED
AND YOU WILL BLESS THAT DAY ON WHICH,YOU HAD MY CLAN
UNSHACKLED

BEST AVAILABLE COPY

Timothy K.Watson Jr. (co

INTERRACIAL

Let's build bridges here and there
Or sometimes, just a spiral stair
That we may come somewhat abreast
And sense what cannot be exprest.
And by these measures can be found
A meeting place - a common ground
Nearer the reaches of the heart
Where truth revealed, stands clear, apart;
With understanding come to know
What laughing lips will never show:
How tears and torturing distress
May masquerade as happiness:
Then you will know when my heart's aching
And I, when yours is slowly breaking.

Commune - The altars will reveal....
We then shall be impulsed to kneel
And send a prayer upon its way
For those who wear the thorns today.

Oh, lets build bridges everywhere
And span the gulf of challenge there.

5D 9 — 134 6435 — [illegible] DZ

THE WORD

We say we shall rebuild the world
And make it safe from war
But first, suppose we diagnose
The cause of wars before.

It takes no sage to point the truth
Down through the ages hurled
Found in a word, a simple word
To cure an ailing world.

Each nation looked at it askance
Just as we do today
Decided to have none of it ...
They crumbled to decay.

True to his ego, every man
Must play the hero's part,
Feels equal to the other man
Tho they be worlds apart

None may vouchsafe to throttle him
Nor boot his soul around
For every man is God's own son
And earth is common ground.

What is the word, this simple word
With sanctuary curled
Around the earth's remotest rim
Enclosing all the world?

What is this word so stemmed with life
Denied - Misunderstood?
It is the common blood of man
The word is - BROTHERHOOD!

Georgia Douglas Johnson
Box 6435 - Washington, D.C.

REBUILDING A WORLD

With wood and stone like ants we build
Anew our shattered nation,
We build it fine, we build it strong
The aclme of creation.

We build it with our cunning hands
Cautious of line and timbre
We buttress it with iron bands
Because we do remember

How time and time again, the world
Has toppled in its splendor,
Erectedbut to fall again
Before the violator

But we have built a brave new world
Imperious and ample,
For we had many broken worlds
To serve us by example.

But stay - behold, a hidden flaw
A wedge there in a stanchion
If it remains the breach will grow
And wreck the whole foundation!

This wedge is hatred, born of one
Intolerance - the mother -
(Were we not cautioned long ago
To offer her no quarter?).

And now at this imperiled last
Come deadly complications
We must act swiftly, deftly, well-
Fools lobby with convictions!

Concerted action, everywhere,
We must destroy this creature
That thrives amid the gulfs of life
With spawn in every fissure.

Foregather - ring around the earth,
This is no trifling matter,
Its fatal living thus apart
Safe when we come together.

Together - close the aperture,
Draw near - its now or never,
Rebuild the world in brotherhood
And it will stand forever!

Georgia Douglas Johnson
Box 6435 - Washington, D.C.

June 24, 1943

SEEDS OF FREEDOM .... A Narrative Poem
by Pvt. Bernard Kaslofsky

Music by: Sgt. Lloyd Gaudet

My name is Sam
And I'm traveling by boat
To a lot of places I once thought remote
And on my back,
I carry a pack
Of seeds to plant.
It's like the story of old
Johnny Appleseed I'm told.
It's what the whole world needs
And I'll scatter by my deeds
To a hungry earth ...... the SEEDS ... OF FREEDOM!
Along the highways of the world
I'm going to march along
And as I make my way ....I'm going to sing a song.
You're going to hear me say ....
My name is Sam
You've all heard of me
I'm from that land of Liberty.
And all my kind
Are all of one mind
And I've got more than half the world behind.
I work all day
And I won't sleep at night
'till the other half ...... Is fixed up right!!
I can take and I can give
I'm full of holes like a sieve ....
But I shall always live ...
Because I'm the kind of guy
That was never meant to die.
I'm from every place
From every race
And in my native land
They all joined hand
In an iron band.
And their mills and farms
Are the strength of my arms.
I'm strong and I am just
Because in me they put their trust.
And I do
What they want me to.
My eyes are a light
That see through the night
My heart -- the beat
Of marching feet,
That won't retreat.

My ideals are the hope
For those who grope;
The worlds oppressed
And the earth's distressed -- who seek
- - - - For them I speak.
My voice is the roaring
Of countless planes soaring;
Yet my whisper can be found
In conquered lands underground.
And I'm in the thick of the fight
In my arm a gun
I'm Liberty's Son.
And I have always been known
For the mercy I've shown
But my vengeance can be great
I can love and I can hate
And every word of mine has weight.
I'm of flesh and I am steel
I'm of blood and I am real.
I'm a fighter and every blow
Is another seed I sow,
That will embrace the earth and grow;
Till its fruit are full - unfurled
Giving to a waiting world
In an everlasting stream
Man-kinds eternal dream.
Every mountain
Every sea
Of America is me.
All its songs and poems
All its people and homes
The railroads and mills
Forests and hills
Its hopes and joys
All its future
Girls and boys
All the factories and fields
All the things that Freedom yields,
All rolled up in one
In me - I'm Liberty's Son.
Through me they've vowed
That the desserts will be plowed,
I shall uproot all the weeds
And plant with Freedom Seeds.
I'll stand by and guard the earth
Bring it safely through to birth
On all this am I bent
That everywhere I went
And everywhere I stood .....
A Shrine of Brotherhood.

My name is Sam
And I'm traveling by boat
To a lot of places -- I once thought remote
And on my back, I carry a pack of seeds - to plant
It's like the story of old -- Johnny Appleseed I'm told.
It's what the whole world needs
And I'll scatter by my deeds
To a hungry earth ......the SEEDS .... OF FREEDOM!

Saga of a Tree

by Isobel Joy Aronin, age 13,
389, Woodmere Boulevard,
Woodmere, L.I., New York.

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In the Autumn
Flutters down
A little leaf
All gold and brown.
Then comes the wind,
That roguish thief,
Plucks the tree
Of highest leaf.
Spiralling, spiralling
Round and round
Caught in a whirlpool
It reaches the ground.
But to the sound
Of wind's harsh laughter,
First one, then another
Comes eddying after.
Forlorn russet leaves
Once Once emerald and gay
Are caught by the breezes
And carried away.
Rising up
Against the sky,
The skeleton tree
Stands staunch and high.

(Please turn over)

In the Spring
For all to see
A timid bud
Adorns the tree.
Soon alive
With Springtime's story
Waves the tree
In all its glory.

By Isobel Joy Aronin   Age 12

COPYRIGHT

To America

A Song of Gratitude

America,America,the land of brave and free,
She welcomes every stranger,harbours each refugee,
With troubled hearts from war-torn lands they come as if to home,-
America with outstretched hands says "Children be my own".

The Stars and Stripes protects them all,and shields them from all harm,
They've long in troubled tempests tossed,now comes the longed-for calm;
The old,the young,the strong,the weak,the children,orphans too,
Have hearts brimful of gratitude,and say "How we love you!"

You've given to them a haven strong,you've helped them in their need,
You've shown them what great soul you have,you uphold Lincoln's creed--
You freed them from enslaved lands and from a tyrant's heel,
So this is what they say to you in fervour and in zeal:--

America,America,the land of brave and free,
The ~~[illegible]~~ lives you gave us back again we dedicate to thee;
To serve you well with all our might,for you uphold all that is right!
In a world of desolation,you carry the torch of civilization!"

* * * * * *

Tyranny Cannot Supress the Beauty that Is in Man

by Isobel Joy Aronin, age 13.
389, Woodmere Boulevard,
Woodmere, L.I., New York.

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They burned his lovely cottage,
Burned it to the ground,
Burned the yellow daffodils,
Planted all around;
Crushed the yellow daffodils
That he had tended well,
Took him, thrust him cruelly
Into a cold dark cell.
He missed the sunny faces
Of those yellow daffodils,
He missed those lovely blossoms
Dressed in their golden frills;
He missed those stately maidens
Their heads held proud and high,
They had not dropped nor wilted
When the tyrant's men came by;
They had not turned to run away,
They had not died of fright,
So he dreamed of yellow daffodils
The whole long night.
They beat him and they tortured him
The whole long day;
But the magic of the daffodils
They could not drive away.

(Please turn over)

They put up great machine-guns
Where once grew fragrant flowers, (fragrant)
But he remembered other days
And many peaceful hours..
They shot him dead at sunrise,
He did not feel the pain,
For he saw yellow daffodils
Growing on the plain.
They could not kill his spirit,
His love of waht was free, (what)
And his soul soared upward o'er the clouds
Into Eternity.

Denver Colo
Aug 15 - 44

Mr. Paul Robeson
23 West 26th
N.Y. N.Y.

Dear Sir

I am mailing you a short story of my own writing & dreaming. Altho I have no type writer And the young lady who typed for me has gone in the Army.

I hope Mr. Robeson that you will do all in your power to sell These storys for me

As out hear in the Sticks I have no chance

Then a man of my race dont get very far out hear

Un less he is known on the front pages

I am just a common ordinary

working man
And try to write in spare time
In order to employ my mind
Instead of loafing around some,
gang or beer joint
I have another one yet but when
I have the time I will have to,
re write it
Thanking you
Yours Truly

Martin L. Payne
1229 - 21 St,
Denver 2 - Colo.

When Love Inters the Heart
Color takes A Back Seat

By

Martin L. Payne

"When Love inters the Heart.
Color takes a back seat

Spring had come now and the birds began,
to sing
Buds were on the trees and the wild Geese
making there way to the North land
Once more now as the Northern winters,
were over
Standing in the yard of one of our large City
High Schools between Classes
Stood young Nazarine a tall handsome
young Negro Student
And Judith a dark complexion white
girl Student
With a heavy head of brunette hair
Both were watching the wild Geese
fly over head
Noticeing in the rear of the flock two flying
alone
One was pure white and one of black and
white mixture
As Judith watched she strolled over Closer
to Nazarine
Pointing at the two Geese flying alone in
the rear of the flock

When Love inters the Heart
Color takes a back Seat

Arent they beautiful birds
The black an white one must be the male
Evidently in love with each other
Her eyes casting to the skies watching the love,
pair
Until they were out of sight
Nazrine walking back to-ward the school,
house door
Saw some thing which made her pause
Chickens in a neiboring yard scratching,
and flapping their wings
Oddly enough they were a great flock,
of white buff hens
One rather large and beautiful black,
Rooster
The sun light making his feathers shine
The Geese having flown out of sight
Judith turned and made for the school,
door
There stood Nazrine watching the flock,
of Chickens
Seeing the Chickens she stopped in front
of the door

"When Love inters the Heart Color takes a back Seat

Asking Nazarine if he had noticed the similarity
Of the Geese that flew North and the chickens in the yard
Before he could answer
Up the school walk from nowhere emerged a figure gawky and strange
It was Alfonso an intinerant and youthful remedy man
And East Indian vendor who evidently had been watching the two students
With his turbin of loud colors tightly around his head
Nazarine and Judith saw that he extended in his hand a small green card board box
Excuse **Alfonso** he said
I come to sell you good luck medince for bring friends to-gather.
Eat and all the time you will get man
Get plenty of love for seventy five cents I guarantee
Judith knew about him everyone in her neiborhood did

"When love enters the Heart
Color takes a back Seat

He haunted the neiborhood Schools and,
parks
From one end of the City to the other
Pleendering when no one was watching
Blowing upon his bare fingers cunningly-
imitating wild Geese calls and the.
cackle of chickens
And luring his customers within reach
Altho never bothering small children
Put on your turbin take your box and go
She said taking Nazarine by the arm she,
started in the School door
I'll call for the Watchman who was some,
where in the School
Alfonso go now Judith you dont need to.
call no-body
The remedy man said rattling the little box
But I need money bad I got to eat Judith
He didint go but stood there
Go she said then came the realization
If he doesent get money he'll come back and
perhaps harm me

"When Love enters the Heart"
Color takes a back seat

He' warning me thats what he's doing
So she untied the knot in her handkerchief,
And threw him one half dollar and one
quater
So she said when he handed her the box,
she struck it from his hand
Turning away he picked up his merchantdise.
and stepped lively down the street
Good ye Judith A-ya crying words that
were lost in the noise of the birds in,
the trees and traffic of the Street.
As he drifted down the street
For several minutes she didnt stir
Before it is time for the birds to sing again
And the wild Geese to go north he will return
She reflected when his seventy five cents.
is gone
maybe some time in the dark then alone,
I will have to deal with him
Then I must act quickly and place him
in jail to end his bad deeds
Picking up the little green box she knocked

*When Love inters the Heart
Color takes a back Seat

From his hand with Nazarine she walked,
back in the School
She resumed her walk to the Class room,
seat
To watch a black board study given by,
the teacher
Which at the time wasnt very interesting
The white chalk the teacher used on the
black board was so simular
In her memory was the flock of Geese,
going North over head
And the White Hens an black rooster in,
the neibors yard adjoining the School yard
And a trifle fear of Afonso the intinerant
And youthful remedy man
She did not fear to walk home alone,
after school
For she knew Nazarine would accompany,
her if she asked
She would much rather have his company
For he was tall handsome

"When Love enters the Heart
Color takes a back seat

Educated with fine manners
And first of all an American who spoke,
the same language as her self
Rather than to accept the company or to even,
read the books or eat the candy teaching
love sold by a foriegner
It might be after graduating from school,
she would find a man and love
Nazorine her class mate was the one she,
adored
He was enormous with a face of a loving
cherub
Never for weeks had she tired of watching,
him from a distance
To her he was so dignitary
Polite clean and a scholar very much,
liked by all his class mates
Some times he wore a red rose in,
his coat lapel
Some times whistling proud and content,
in the company of his class mates
She would often smile at him
He was tall and handsome

"When Love inters the Heart
Color takes a back Seat

But really required incouragment once,
she gave him a hint
He only evaded and talked of the weather
and lessons
One eveing she strolled for a walk in the,
neiborhood where Nazorine lived
Being not afraid seeing him watering,
the lawn in his yard
Good eveing she said reflecting that it is,
only the timid who remain single
He looked up with a smile
His reaction was not what she had hoped,
at all
Arent you afraid to be alone in this neiborhood,
he said
Strange to see a girl of your race alone in,
this neiborhood
So huge so handsome she thought and,
severe.
You should go home before dark he repeated
He turned off the water and laying aside,
the hose
She walked to the porch and sit down

When Love enters the Heart
Color takes a back Seat

He called in the house to his Mother,
to come out and meet Judith
One of the girls in his class who would,
also graduate this year
His Mother over come by the situation
that was rather strange
She had observed a beautiful brunette,
girl with minutiness
And each time had been pleasantly reassured,
Though her figure was small her eyes,
very large her teeth like Oyster pearls
Another look and she thought what had,
brought this beautiful girl to her home
Was she looking for domestic helps for her people,
or what
No she said I was lonely and I decided,
to walk over and have a chat with your,
Son Nazarine
He and I are in the same class at school
And we graduate to gather this year
And besides Black and white Geese
Black and white Chickens visit each
other

"When Love inters the Heart
Color takes a back Seat

With out harm Our lessons in school.
ben out lined on a black back ground,
With white chalk and I don't see any
harm in me paying a visit to You,
and your Son
Besides people are so mixed in the world,
How do I know that I am pure white
If I were it doesn't matter
When Love inters the Heart Color.
takes a back seat
The elderly lady asked her in the house
And served her with home made cake,
and tea
She was glad to have her company
Altho a bit undesided as to her friend.
ship for her son
Arent you ashame to love or even like,
a Negro boy
You being of the white race
No-No she said I would rather you.
talk to me as tho I were one of you
And leave out the Race and Color

"When Love enters the Heart
Color takes a back Seat"

As black and white always matches,
in clothes
So the same will in time to the humans
Your son is tall handsome well educated,
and a gentleman
The elderly lady invited her into the,
parlor
And playing softly on the piano
She intained Judith with music
Starting off with. Love is a wonderful,
thing
Suddenly she stopped looking straight,
at Judeth
You are such a beautiful girl and so.
refined
And you come to tell me that you love,
my son
Nonsense you should change your mind
And for-get he is a Negro
Your people the neibors and the public
would scorn you

"When Love inters the Heart
Color takes a back Seat

Your Mother dis own you may be so
yet I only love your Son
And if we are married it will be his.
love and mine
And not my relatives or neibors
I am sincere to me you could be a
Mother with all the comforts and love,
of a Mother
White girls before my time have had,
negro Mothers and they were sweet and,
loving to them
She told her of Alfonso the East Indian
remedy man
Of his book of good luck and foreign
ideas of love
We are Americans raised Americans
Educated and speak American
I would rather marry your Son
be your daughter in law
Then to marry the richest Duke or lord.
in Europe or Asia

"When Love inters the Heart
Color takes a back Seat

Love is a funny thing altho beautiful, and sweet
When it is true and sincere
And when love inters the Heart
Color takes a back Seat
You run along home dearie it is getting late
And some one might harm you
I am not afraid and I shall ask your son to accompany me home
He is trustworthy and a gentleman
For a few minutes the elderly lady was silent,
And besides I will see that nothing happens to Nazarine
As tho she could protect him
Come Nazarine you must see me home safely
The mother standing in the door watched her son and the girl disapear down the street

"When Love inters the Heart
Color takes a back Seat

In her thoughts she wondered would,
he return safe
Walking on up to the Gate at Judith,
yard
They stood and talked of the beautiful
nite
And of things that could or might happen
Assuring the boy that she dearly loved,
him
And for him not to fear as she would,
protect him
You protect me nonsense wondering how,
on earth such a small beautiful girl
Could protect him in a City with many,
narrow minded people
I'll live for you or I'll die for you
And before I let any one harm you
in my Company or out
I will protect you with my life
After bidding each other good nite
Judith intered her home

"When Love enters the heart
Color takes a back seat

A beautiful home with every thing,
a girl could want but love
Later that nite she thought of him
Did any one notice that he escorted,
her home
Her Mother scolding her for being out,
after dark alone for fear some one,
might harm her
I did not come home alone Mother
I passed by Nazarine house visited,
him and his Mother.
And I asked him to escort me home
Who is Nazarine Judith the name,
sounds foreign
No Mother it isn't he is a Negro boy
Very tall handsome well educated.
fine manners
And a class mate of mine at school
He. and I will graduate this year
I am proud to graduate and stand on,
the same platform with a brilliant

"When Love enters the Heart
Color takes a back Seat

Young man as he American born,
educated refined the same as I
And as we stand in the class or Colors,
blend beautiful to me black and,
white
Is the comeing Colors of the future in,
all things
Perhaps so Judith yet you and he are,
not of the same race and you will.
lower your prestige
Among your society by keeping company,
with this young Negro
I would have to dis-own you
I would be scorned by all the neibors.
Well Mother your neibors do not live,
your life or mine
And whats more what guarantee do I,
have that I am a pure blood white Girl
My hair is very dark my complexion dark
And besides I never knew my Father.
There are white men married and,
living with Negro women

When Love inters the Heart
Color takes a back Seat

Why caint a white girl find love in,
a Negro boy
Or is this a Country of freedom for,
a White man and Negro women only.
Or a free Country for all
Nazarine is my equal a refined Young,
educated man in him I have found
True love and happiness and as it
is my love it shall be my way of life
You are my Mother I respect you as.
such
Yet when love inters the Heart
Color takes a back seat
I shall live and die with my love
Nazarine with his dark Skin
And white heart the most purest of all

110 West 94th Street
New York 25, N.Y.
November 10, 1952

Dear Paul Robeson

I have written these two poems on the Rosenberg case. I think the longer one is more successful as a poem. I have already handed it in to the Committee who tell me that they will use it quite widely.

I wrote "For No Crime" as words for a song. Though it follows a more conventional pattern, with good music I think it might be quite effective. I am now trying to arrange for it to be set to music, and would appreciate any suggestions from you.

Most cordially yours

Mildred Burgum

Mildred Burgum

FOR NO CRIME

The Rosenbergs

We are sentenced to die
For no crime
We are jailed in the prime
Of our lives
From our children we are taken
By the cruel court forsaken
For no crime

Like Sacco and Vanzetti
For no crime
They were killed in the prime
Of their lives
From their dear ones they were taken
By the unjust judge forsaken
For no crime

We do not give up our hoping
Do not grieve
We do not give up our fighting
We do not give up our writing
For reprieve

You will not let us die
For no crime
You are signing on the streets
There is time
Though by judge and court betrayed
By the People we'll be saved
There is time

The People

Oh do not give up your hoping
Do not grieve
We are gathering and meeting
We are writing, we are speaking
For reprieve

We will not let you die
For no crime
We are gathering in the halls
There is time
While there is strength to draw a breath
We will save you from this death
We will not let you die
For no crime

Mildred Burgum

THE ROSENBERG CHILDREN VISIT THEIR PARENTS

Two little boys
Went to see their mom and dad
After a year
A year is a long time
When you're five years old
And even when you're nine
It may be hard to remember
What life
With mother and father
Was like
Before the death-house shadow fell
On the sfter-school bread andbutter
And the goodnight kiss
And the tousselled yell
In the morning
"Get up, mom!"

After the months in the Shelter
The no-story nights
The cold mornings
The fingers pointing
"Spy, spy, got to die!"
After the barred windows
The whispers, the creaks in the dark, the faces
The strange faces
Coming, going, changing
Asking, telling, explaining
How can you explain
To two little boys

Your mother and father are sentenced to die in the electric chair

Where
In God's name
Will you find the words to explain
The cold war, the hate, the lies
The hunt for spies, the shame of justice pounding down
Two young Jewish people

Your father and your mother
Living on the block like other folk
Getting in the laundry
Coming home from work
Laughing, singing, worrying
Fussing, "Hurry, hurry
"Supper's ready"

It may be hard for two little boys to remember

But they remember well
Those other two
The mother and the father
In the stone-ringed cell

Through the long year
Waiting, waiting
For the day to come
For the hour to near
While the heart breaks
And the hand clasps its breaking
They remember
What jokes to tell
What songs to sing
To bring
The memories of home back
With nickel candy
From the prison store

Each one clasps to his breast a son
And hears
The sweet boyish laughter
Ring
The death-stalked wall

Were there tears?
Yes, there were tears
They came after

Mildred Burgum

MILTON OST

August 25, 1950

Dr. Alphaeus Hunton
African Aid Committee
23 west 26th Street
NYC.

Dear Dr. Hunton -

Enclosed is a copy of the script I mentioned to you a few weeks ago. It's something you might be able to use if the plans for a large affair for Paul materialize.

I'd want to do some re-writing if you should decide to use it. Will you hold on to the script and let me know what you think?

Incidentally, I did a script a few weeks ago for a performance by Paul at the Fur Workers Resort that never came off. It might be adaptable if there's still a need for it. Let me know and I'll be glad to go over it with you.

Sincerely,

Milton

PS- There is a choreography available for "Freedom March"

FREEDOM MARCH

- Milton Ost
95 Fountain Av
Bklyn, 8, NY.
TA7-8994

NARR: I am a man whose blood is bright with freedom.
My bones have felt the clamp of chains,
my flesh the biting anger of the whip.
I have been herded in jungles, captured and sold,
my skin branded, left without a name.
I have been nothing and less than nothing:
    a desolate cry at night,
    a chattel on the block
    an animal in the fields.
And yet I have had freedom in me like a river struggling for the sea,
and out of this river poured my songs and dreams,
the tide of my belief.
I am a Negro.
I am your shame - your hope.

MUSIC: PIANO AND DRUM-ROLL, SHARP AND PEREMPTORY.

NARR: Africa. The sun, the boiling fields, the primal tribe.
And then the ship, the slave-ship and the holds,
blacker than my skin;
the chains, new to my flesh,
and then the road - the slave-road
leading to the block, leading to the whip.
And because I had come ~~from~~ from darkness and been dragged through darkness
because darkness was my home and darkness was my day,

NARR: I was afraid, and sang to soothe my fear.

MUSIC: SOLO: "NOBODY KNOWS THE TROUBLE" - UNDER AND OUT.

NARR: For the fields that were fallow, I was labor.
For the cotton that was planted, I was the hand sowing the seed.
For the master I was wealth, for the overseer the butt,
and for the earth I was food, giving it my body.
And the earth grew large and plentiful,
and the cotton bloomed.
Plantations were splendid in the sun,
- and I was a slave in darkness, a river dammed at its source:
the lash was on my back, and irons clanked upon my feet.

MUSIC: "CORHUS: "I'M TROUBLED IN MIND" - OUT.

NARR: Freedom was in my blood, but freedom was a bubble;
sometime the bubble burst. I fought. I fled.
But a man finds no freedom by himself.
For my flight, there were blood-hounds, baying thru the swamps.
- was caught, returned, whipped and whipped again,
flesh flayed, bones snapped like twigs of trees.
Darkness and again darkness, the long night of bondage.
But the heart discovered what the body could not find -
freedom, that hard-won thing.

music : CHORUS: "When Israel was in Egypt land" - very brief

Of a people, of Israel's people, the suffered the night of exile
of them - learned, of them I sang.
Were they not I, their people not my own?
And if there was no freedom on the earth
somewhere there was a city, a freedom place,

NARR: If not in deeds, at least in song.

MUSIC: SOLO: "A CITY CALLED HEAVEN". OUT.

NARR: How long does a people suffer?
Long, too long.
How long does a people sing?
Forever, forever.
How long is a river dammed at its source?
Not always, not always.
How soon does freedom come?
Soon.... Soon....

MUSIC: CHORUS: "BATTLE HYMN OF REPUBLIC" - sustained under

NARR: A dream was not enough, nor heavenly cities.
I burst the ~~ka~~ dams of rivers, I burst the bonds of chains.
I sought for light and found it, I learned that I had friends.
John Brown and Wendell Phillips, Garrison, Thoreau;
and when war came, I fought; and the light of freedom shone,
old Abe Lincon leading, and a mighty river flowed.

(CHORUS OUT - LAST VERSE IN SLOW TEMPO, TRAILING...)

But freedom's a long time coming.
A battle's not always won.
The river was liberated, but then it was dammed again.
And I was free - and then no longer free...
Sold back to bondage, to chains no eye could see,
returned to the soil, now worn with too much yield.
In name a free-man, in fact almost a slave,
and in the night, the long night that came again,

NARR: My voice cried out: "How long, brethren, how long?"

SOLO: "HOW LONG BRETHREN HOW LONG". OUT.

NARR: Not too long...
A river adapts itself...
The freedom road goes winding through the hills.
I learned to read, to write,
spread to the north, to the cities,
worked for mare than food and clothing - worked for a wage,
worked as a man.
A man learns to wield a hammer;
a man learns to build a road.
I was a hammer, laying down tracks of steel,
and though I lived on grits, did hardest labor,
toild on in the fields,
still I was marching proudly on a road,
and freedom was a mighty hammer blow.

MUSIC: SOLO: "TAKE THIS HAMMER" OUT.

NARR: Hammer, drive the stakes down,
Hammer, strike a blow.
Hammer, ring over the country
building freedom road.
Road, leap forward; river, flow along.
Freedom's a big road, a mighty river,
a long time building, long time reaching the sea.
I go marching, and I've got a right.
I've helped to build the road,
taken the beatings, the lynchings,
poll-tax, no vote, Jim Crow.
Road, leap forward; I go striding on.

NARR: I've got a right.

MUSIC: "I'VE GOT A RIGHT". OUT.

NARR: The night of darkness tries to come again,
but it is too late for darkness.
Freedom's a seed in earth no frost can blight.
Freedom's a river no dam can ever halt.
Freedom's a road that strides across the land,
and I am a Negro and I walk the road
and I am not alone.
For everywhere men are marching.
In Europe their footsteps ring,
In Asia their chests are high,
and here their arms are on my shoulders,
men of labor, men of many colors, men of all beliefs.
The masters have tried before to halt us and they did not succeed.
Today they try to wreck the peace,
and they shall not suceeed.
For I am a man whose blood is bright with freedom,
and I shall march in triumph down Freedom's road.

MUSIC: SOLO AND CHORUS: "MARCHING DOWN FREEDOM'S ROAD".

#

Revised version

DARK OAK

(For Paul)

O, great dark Oak
Within the forest wide--
Harp for the myriad voices
Whose echoes might have died....
Haven for wing-borne dreams;
The life,
That through the wrath of storms
Finds in your mast-like wrestling song
Some harginger to still alarms -
And, strength to wield the pinioned arms.
Dark citadel reared before the distant stars
With lacy fingers groping for the boon,
The harmony,
That's free the mournful cry -
The prostrate moan of dogs
That bay the moon- - -
While deep within the earth's own pulsing Spring
Your unseen hands are moored to root and feed-
Out of this all-vast hoard of past,
A present bring,
That lives the destiny of a father's seed.

O.L.

COPY

BEST AVAILABLE COPY

THE WORLD WE LIVE IN

The world we live in, the songs of every land
The love song and the jukebox, the freedom song so grand
Our voices singing proudly to reach across the sea
Like Paul and Essie Robeson, that's America to me

The world that's coming for children everywhere
A world of peace and plenty with enough for all to share
The folks who hold the promise of the world that's going to be
Like Paul and Essie Robeson, that's America to me

We celebrate our neighbors, Eslanda dear and Paul
A deep and mighty river by a tree a mile tall
We join in celebration with millions far and near
To wish you luck and living yet for many another year

The land we live in, its people great and small
The folks who fought in slavery to free the bonds of all
The folks who give their freedom to keep our nation free
Like Paul and Essie Robeson, that's America to me

1955
1998
57

89 Oastler House,
Quarry Hill Flats,
Leeds, 9.

22nd February 1950.

Mrs. Emily White,
10 Skelton Lane,
Woodhouse,
Sheffield.

Dear Comrade Mrs. White,

I have read your poem through and I think it is really lovely. The only difficulty about the publishing of any poems now is that one just cannot get publishers to handle them at all. Even the bourgeoisie poets are not getting more than an addition of 200 which means that they are having to subsidise their own copies.

However, I think you should keep this poem by you and I hope at some future date I will be able to make some suggestions as our movement grows to see what could be done to try and get it published.

We have a number of comrades who are writing and they are all meeting with this difficulty. We have one comrade in Sheffield, Mrs. Frances Moore, 18 Coverdale Road, Sheffield, 7, who has published 2 small books of her own and she too has found it impossible to get anyone to publish for her. I know she would be interested to hear from you. I showed her your poem and she thought it most interesting.

I hope to meet you again in the future, and hope that you have heard from Mrs. Robeson. in the meantime.

All good wishes,
Yours sincerely,

Marian Ramelson

Paul Robeson.

An apreciation of his life's work for his fellow-men, Freedom and Humanity.

Before a crowded hall he stands, his music in his hand,–
His voice is clear, the people cheer, their pleasure knows no bound.
"Swing low sweet chariot" goes the song,– a song he loves to sing.–
While in his heart, right from the start, new hope there seems to spring.
His sad and wistful eyes look out through distant desert lands–
To far-off Afric's sunny shores where ripening cotton stands.
He sees his people in the fields,– they toil beneath the sun,–
Ten million of his fellow-men, Their freedom must be won.
And as he sings for us his songs,– His voice is filled with pride–
As he remembers "Poor Joe Hill" who never really died.
He sings of rivers wide and deep,– Of cotton fields and "Trees,"
The Holy "Mother and Her Child, at rest, in heavenly sleep.
We hear him sing his lullaby to curly headed son,–
And will old "Lazybones",– ever" get his days work done"?
He climbs the "Mighty Mountain," you hear his hammer ring.
While playful little "Water Boy" just hides to hear him sing.
But could you see within his heart, or read his inmost soul,–
Then you would know how great a part he plays to reach his goal!
For he ~~have~~ has vowed that all his art and talents too he'll give,
To help his struggling brothers, so long as he shall live.
The crowd applaud, they're overawed to hear his voice so rare,
In hushed and reverent melody, sing softly "Were you there?".
Yes!– "Were you there,"– or did you stand and gaze as from afar.–
To see the Price that there was paid to make you what you are?
And shall you stand and pay no heed while these, your brothers, ~~cry~~ CRY!
(In God's Own Image were they made,– the same as you and I);–
Will no-one come to teach us, and help us take our place,–
Why should our "colour" make us, an outcast, despised race?
In Africa their native land,– these people have no rights,–
There's one law for the Negroes,– another for the "Whites".–
In U. S. A,– the southern states have laws of segregation,–
"For dogs and Negroes only" plates, are seen on every station.

P. T. O

And not in other lands alone this prejudice they meet,
In factory and workshop, and even on the street.-
In restaurant or cafè,- the "Colour Bar" is there,-
In England,- land of Freedom,- They meet it *everywhere*.
But when this little span of life shall end, And when to death
Both Black and White must bend,-
We reach that heavenly portal,- shinging bright,-
And there,- in letters wreathed in radiant light,
We read this message,- Welcome,- Black *and* White,-
God give me grace that I may be,- Worthy dark brother,
To enter in that Portal, hand in hand with thee.

Emily. G. White.
10 Skelton Lane
Woodhouse
Sheffield, Eng.

Jewish Life
July 1952

"ZOG NISHT KAYNMOL..."

By Binem Heller

To Paul Robeson

I think
That wherever you sing
Becomes the new center of the earth.
Now your voice mounts
Over the graves and houses
Standing in ruins:
—*"Zog nisht keinmol, az du gayst dem letztn veg..."*[1]

Here was the battle fought;
On the skeletons of stairs,
From the cellars to the roofs
Where your voice now soars,
Heads raised, as
The red flag,
The song:
—*"Zog nisht keinmol, az du gayst dem letztn veg . . ."*

Around your voice the air vibrates,
Like surrounding flames.
And your singing rises up
And leads
To the edge of space.
From this very spot
You heard the final words
Of ghetto-heroes
And you,
With full-throated voice,
Brought back the song:
—*"Zog nisht keinmol, az du gayst dem letztn veg . . ."*

You're of the land
Where hate
Has barred the open street to you;
Driven you
Into the ghetto of your skin.
You sing the song of the people
Sent—like yours—
To the front-lines of death:
—*"Zog nisht keinmol, az du gayst dem letztn veg . . ."*

Your voice roars out, like the Niagara-fall;
Its current catches up the anger and the pain,
My word and your outcry—
In the same song
Of Negro and Jew:
—*"Zog nisht keinmol, az du gayst dem letztn veg . . ."*

(Binem Heller is one of the leading Yiddish poets of the new Poland. This poem was translated from the Yiddish by Hershl Hartman.)

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[1] "Never say that there is only death for you."

OSCEOLA, THE COMMUNIST

OPERA STORY

●

By

RAY CRABTREE

RAY CRABTREE
107 WEST 47th STREET, N. Y. C.

INTRODUCTION

This is a story of a man, how he struggles through life facing the difficult problems, especially when he knows, opposes and wants to help correct the cause of the chaos that mankind is facing throughout the world today. I call it an ethical teaching.

OSCEOLA THE COMMUNIST

OPERA STORY

In the early years of the forties, just after the attack on Pearl Harbor, there lived a family by the name of Sand. In this family there were three members: Oscar, his wife Susan, and his mother who was ill with infantile illness, which kept her in a wheel chair most of the time. One warm spring day, the three of them were sitting out on the front porch enjoying the fresh air and sunshine. It was the Spring of 1942. The United States Government had already started inducting men and putting them into uniform. Oscar was rejected. As the three sat talking to each other, soldiers and sailors began to pass through the streets. Oscar said, "you see those bums parading through the streets, they think that they are heroes, but to the rich man they are only fools. People like that deserve to be used. Any man who fails to use his own brain himself, can't blame rackerteers for using him."

Then his mother, whose name was Osie, said, "son you should not talk like that. You ought to be thankful that you didn't have to go to war. You should be trying to think of some way to help keep the rest of the boys home from war in the future. We need more love in this wicked world."

Oscar said, "help them. You can't help a fool. He will kill you, if you think of helping him. Look what happened to all of the great men who suffered and died to help man. They were not appreciated. Do you think that I am going to kill time with such fools? No, let them stay where they belong and kill off one another. They are the ones who make people like me rich and happy."

His mother said, "I have tried all that I know how to bring you up a God loving child, so when you got grown you would behave as a man should; love your brother and go to church. Why don't you work for the Lord?"

Oscar replied, "mother don't you know that most all men who preach the bible are corrupt themselves. You can't name one who is unspotted from the world. They only use God and His teachings for their satisfaction. If there were no money to gain from the people, these men would not bother with God. I used to believe in all of that too, but after growing up and seeing life for myself, I seem to see

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things a big different. Money and the material things that money can buy is the only thing that counts in this system and I am going to see to it that I get my share, now that the war has begun, so I won't have to suffer because of high prices after the war is all over."

Susan said, "you are right Dear about the fake in this world today, all that the Church wants is a mass of slave followers, so the angels can grab the slaves' money and keep them in ignorance and bondage. Do the angels go to war? No, then why should you? Does the bible teach men to fight wars? No, it teaches the reason for wars. These angels preach kind words and their work is corrupt. Faith without works is no good. I too think that God wants me to have happiness here on earth, so I am willing to work with you at anything that you may have in mind Dear."

Osia said, "neither one of you is acting like grown-ups, you are up to something that's no good and it will lead you to destruction, wait and see. If I was not ill and could get around, you would not go through with your plan."

Osia begins to weep and then wheels herself back into the house.

Oscar said, "Susan, Dear, we must work together if we ever want to do any good. Now that the boys have started hanging around, you will be able to handle quite a few of them, but you will have to deny to everyone in the future that you are my wife. You must say that you are my mother's nurse. We will have to work fast and hard at it even if you have to marry some of them, anything as long as we get the money. I will go now and leave it all to you. You must do the best you can."

Then he left Susan outside and he returned inside the house to ease his mother's weeping.

As Susan sits swinging herself in the porch swing, she saw Osceola and his son, Peter, coming up the street with their goods (from their country farm) bringing them to the market. She prepared herself so she would be ready to greet them when they got to her house.

As Osceola drove his wagon up the street, there were girls outside on most of the porches, while others had their necks out their windows winking their eyes at the two men. Osceola was wise to them, and he then warned his son, Peter, "watch your step, my beloved son, they are like fire and it will burn. When you get out and face life for yourself, there's a lot that you will learn. Today everyone is out for himself and there's no love in his heart, so don't you be a weak one, son, and take a ride in their carts. So open your eyes; don't be a child, for you're grown up now as a man, you must show the world that you are strong, by the way you stand."

After Osceola sold his good, he and his son returned home to the country.

That evening Peter began to think of Susan and ignoring his father's warning, went back into the city to try to see Susan. When he got to the Sand home, Susan was still sitting in the porch swing. She welcomed him and pretended to be in love with him.

They saw one another often after that, for about three weeks, and on the last day's visit to Susan's home, Peter told her that he would have to be off to war the next day; he also asked her to be his wife when he returned.

Susan said, "I will be faithful to you until you return and then we will live together, married and in peace."

Peter signed his pay checks over to Susan for safe keeping. Then he asked her to give him her hand, that he had a present for her.

Susan stretched out her arm and Peter put a beautiful ring on her finger. Then he kissed her and bid her farewell for he was off to war.

When Susan got Peter off her hands, Oscar asked, "how did you make out with that one, Dear?"

Susan replied, "Oh what a bore he was; he even gave me an engagement ring, but I got what I wanted out of him alright. He is going to send me all of his money, what do you know about that."

Oscar said, "now you are free to work on others. There is plenty of money out there and they don't know what to do with it. You might as well get it and put it to a good use.

So Susan did get the money and plenty of it. She still worked on. At times, soldiers and sailors would come along while she was sitting out on the porch swinging. She would wink her eye at them and when she had drawn them near her, she would ask them to have a fresh drink of water. When they would accept the offer, she would turn to go inside and would ask them to come right in. All that she could not get without marrying the boys, she would do the very next thing. She knew a preacher who would take money to form any marriage, so she then married them. The boys that she married never returned from the war, they got killed and she had their money.

Business got so good, she and her husband, Oscar, decided to move to a more respectable neighborhood, where she would not be known and would be in society.

Scene II

They bought a new home, a car and took in servants. Then they began to live big. They gave parties and all of the society people were there. This sort of living kept up until after the war was over.

One day Peter came home and his first thought was about Susan. That evening he went over to pay her a visit, but when he got to the place where she lived (before he went to war) she had moved.

The people in the neighborhood told Peter that Susan had inherited some money and that she had moved to a better neighborhood.

Now Peter had to find out where she lived. He saught around and later found out where she lived. When he reached the lovely home late that evening, he found a large group of people enjoying themselves at a party.

Peter went to the door and asked to speak to Susan. The maid of the house said, "Who do you want to see Madame Sand?"

Peter said, "no, I want to speak to Susan."

The maid said, "you wait here. I will see if she is about." The maid went and told her Madame that there was a soldier outside looking for someone named Susan."

The Madame had no idea who it could have been, for there were so many service men in her life, in the past, that she lost no time to find out.

Susan told her maid to tell the soldier to come again tomorrow about two o'clock.

Then the maid delivered the message to the soldier and he went away thinking so strongly about Susan's name had been changed to Madame Sand, he did not know just what to think.

Peter went home. That night he was unable to sleep and he got up early the next morning, acting very strange and seemed to have something on his mind.

His father asked him, "what is the matter son."

Peter said, "it's nothing father."

Peter left home that day early and headed for the city to see Susan. He went about an hour before time to make sure that he would not be late. He stood across the street about a block away, waiting for the time to come.

While he waited, it seemed that the time would never pass. Two o'clock finally came and Peter went over to the house. When he got there, Susan met him at the door and asked him to come in. She said to him, "which one is you?"

Peter said, "what do you mean Susan Dear, which one."

She said, "I am not Susan any more. I have married. My new name is Sand, Madame Sand."

Peter looked at her finger and noticed that the ring that he had given her before going away had disappeared. Then he asked, "Susan, don't you remember that I gave you a ring to wear until I returned and then we would get married."

Susan said, "Oh yes, I do remember you,"then she laughted slightly, and said, "I have your ring yet and now I must return it to you."

She went into the other room and brought the ring and handed it to Peter saying, "I am sorry soldier, I thought maybe that you would never return, so I got tired of waiting."

Peter than asked her about the money that he had sent her.

She told him"that she had spent it and that it would be sometime before she would be able to give it back to him."

Peter did not know what steps to take, so he left for his home.

As the days passed, Osceola noticed how strange Peter was acting, but Peter would never tell his father what was the matter. By being in the war four years, going through battles and getting shell-shocked and then coming home to this, was a bit too much for Peter to bare, so he decided to go back to pay Susan another visit.

Osceola had been watching his son, so when Peter left for the city that day, Osceola waited awhile after, then he went into town himself to try to keep an eye on his son.

When Peter arrived at the Sand home, Susan said to him in a loud and mean tone of voice, "what do you want here? I told you that I would pay you when I got the money, so will you please go and stay away from my door."

Peter said, "Susan, I only want to talk to you a bit."

"Talk to me", said Susan, "you have nothing to talk to me about. Now get out of here and leave me alone. You know, there are too many fools in this world like you. They go to war and fight for someone else to live happy. You will never get the money back that I owe you. You have a right to be used, because you don't use your own brain, Sucker; yes, that's the right name for you, Sucker."

Peter than grabbed her, and at this time Susan stabbed him with a dagger.

The dagger did not go deeply in Peter's flesh. He caught her with his two bare hands around her neck and choked her to death.

While he was choking her, Susan screamed and howled, and then as he dropped her to the floor, Peter heard a noise of someone coming down the stairs. He hastily ran out the door to try to get away, but as he turned into the Square, he tripped and fell to the ground, which drove the dagger deeper into his flesh, where it touched his heart and he could not get up.

At this time, Osceola, his father, saw the incident and ran over to see what was the matter and when he got to the soldier, he saw it was his son, Peter, who was dying.

Osceola laid Peter's head across his knee and began to weep, and said, "my son, my son."

ACT II

After all this had happened and passed, Osceola decided to go out and make speeches to the public. When he got to town that day, he found the busybodies, the people who had nothing to do but nose into other people's business, out into the Square speaking of things they knew nothing about. Some were saying that Peter had tried to rape Madame Sand. Others said that he had gone into her home to rob her. They did not know what it was all about and never stopped to reason. For everything that is done, there is a reason.

When Osceola heard these false accusations, he went into the midst of them and yelled out, "listen, my good people, listen to me just a little while. I have something to say to you of importance." The crowd ceased their noise to listen to Osceola.

He said, "people, we must do something about these crimes that are being committed among us. We must get to the cause of sin and work on the root, so we may be able to avoid further destruction. Ignorance is the cause of much destruction and the only thing to do is to begin to teach the people that money is not the most important thing. If we would teach the proper things, each person would know that money is the cause of much sin, they would also know the value and beauty of life. We would not think of destroying one another. We would then be helping mankind. It might stop some rackerteers from making big profits, but I think that human life and comfort for all is more important than just a few to have the best of living all to themselves. This sort of living is not only dangerous to the poor, it is dangerous to all mankind, whether he knows it or not. We must learn to discern the false teachers and listen to the great teachers, then we would not have to go around saying that we dislike one race or another. When we know a rackerteer is false and we refuse to support his theories, then he will either have to give in to the proper teachings or look for other suckers or he will die. Som let's you and I become sensible, instead of being victims of ignorance."

While Oceola made his speech, some of the audience walked away saying, "that he was a Communist. Others said that he was against his own country. Osceola cared little about what they had to say about him for he had a duty to perform and it had to be done so he continued speaking daily, until one day as he gathered together a large group and began speaking to them, there came among them three men and a group of hecklers. They told Osceola that they had orders to arrest him.

Osceola asked, "what right have you to bother me? I am not doing any harm."

One of the rough guys got behind him and gave him a shove and said, "you heard what he said, didn't you. Get going, we are going to get rid of your kind once and for all. You have no right to even live, you traitor."

Osceola walked ahead of the gang. They took him to the jail and locked him up.

On the day before the trial was to take place, Osceola received some visitors. They were a group of business men and a Priest.

The Priest said to Osceola, "say boy I want to make a deal with you. If you will forget about speaking to the people, we will let you go free. You are foolish. What are you getting out of loosing your time with those fools. You will end up in the bughouse. We are willing to pay you a great sum of money if you promise us that you will give up the idea."

"Get out, go away and leave me along you devils. The house is on fire and I am trying to put it out and you haven't got sense to know it," said Osceola, and he began to say ~~his~~ a prayer~~s~~ in the jail.

"God help the day to come, when all men may join in love and kindness to share with each one. Now we're in sorrow; freedom won't come until we learn to respect each one."

After the men saw that they could not buy Osceola, they walked away. One said, "you will be sorry."

On the day of the trial, they took Osceola before the Judge. The complaintant made his charge clear. He said, "your Honor, this man has been teaching the people to overthrow our Government. He is a Communist. His main theory is to get the people to work against the rich men. He thinks that our way of living is corruptable. We have decided that all men who are not satisfied with our way of life must either be put in jail or sent away to another land. They are traitors to their own home land."

After the Priest got through making the complaint, the Judge asked Osceola if he had anything to say to defend himself?

Osceola began his testimony by saying, "I have been accused of being a Communist. What is Communism? Certainly words have meaning. When men fail to live up to the meaning of a word which they pretend to represent, it does not make the word wrong. It is man who makes the wrong, not the meaning of the word. If a man fails to live up to the meaning, then he has no part of the word and sooner or later his false pretence will find him out.

"When we learn to follow the great men's teachings as: Christ, Paul, Beethoven, Wagner, Shakespeare and others, and learn how and why they suffered, then we would not be so foolish to follow the falsehood of selfish men.

"We see and know that today there are all sorts of crimes committed, such as snatching pocketbooks, insanity, murder, hatred, ignorance, prostitution, fighting and hanging one and another. On the other hand, we have the so-called great things that Capital can produce. We see baseball players, horse racing, phony preachers, jazz musicians, hep cats and other petty irgnorance, but we never see in the headlines of our newspapers anything about colleges producing great men like Oscar Wilde, Grieg, or another Carver. We must give each man credit for having sense. If we try to pull the wool over another man's eyes, we might succeed for awhile, but one day our slave may wake up, or another might attack us to deliver the slave from bondage. Then it will be too late for our stupity. We allow the people to decay in ignorance, just because certain men want to have capitol or want to be boss. As long as we keep the people in this state of mind, it will not be a difficult problem for an intelligent nation to rule over such ignorant people. We may have all the phsical strength that is needed, but without mental power to lead, we are lost. A wise man conquers without bloodshed, but a fool destroys others and if given enough rope, he will hang himself.

"According to the meaning of the word Communism, I am a Communist. Wherever there is Communism, there is also intelligence.

exploit "We realize that in order to be a man of capitol, one must ~~be an expert~~ and cheat others, but we are men now. We have left the child's age. If we want to survive in the future, we must grow up and put aside childish ways. If we fail to obey this warning, there will be death and destruction upon the whole human race."

While Osceola was delivering his testimony, Osia rolled into the courtroom in her wheel-chair and after Osceola had finished, she yelled out a plea for Osceola's life. She said, "this man is right, your Honor, there are too much chaos in the world today and it is all because of ignorance. I try to put those who are around me on the right track, but it is too much for one person. The thing that is needed is, proper teaching to be taught at the very beginning of childhood. A child needs proper food to build up his body. No matter what he wants, it is left to the mother to give the child what the child needs. Our Government is the mother of all its citizens and if the Government allows selfish men to teach or give the people the improper things, then the Government is responsible for the destruction that will take place. If the Governnent does not put a stop to the wrongs, then it too will be a victim of choice and destruction.

"So I would be glad if you would let the prisoner go free and then all of us would join together and really work for peace by getting to the root of each problem, face it and try to correct it. This is the true way to peace."

After Osia finished making her plea, the Judge summed up the case by saying, "I find no fault in this man. I think this should be a lesson to all of us. This man is helping mankind, but as all other great men, they were all disliked by those who were ignorant. So many of them were put to death, just because of misunderstanding and wrong. So I declare this man a free man."

Osceola then was free again. He left the courtroom and quickly headed for his home.

There were many men at the trial who did not like the outcome of the case, but they let Osceola go on home, knowing that if they were to dispose of Osceola in the courtroom that this would be a bad example for a so-called free nation. So they decided to wait and make up with Osceola later, then it would look like an accident, and in this way the court's hands would be washed of the disappearance of Osceola.

Scene 2

As Osceola neared his country dwelling place, his housekeeper Emma saw him coming and ran out into the yard and met him with a smiling welcome, saying, "I knew you would get out of that jail. When a man is right, he always wins his case. I know you are tired and hungry, so come on in and have a bite to eat."

As Osceola sat down to dine, she asked him, "are you going to continue to deliver your message to the people?"

Osceola answered her, "yes."

The housekeeper continued to try to get all she could out of Osceola about his future business. She said, "I know by now that your have a great number of followers."

Osceola said, "why do you want to know so much about my future plans Madame?"

"Oh, it is nothing", she said, "I just feel proud and happy for you that is all."

Osceola said, "yes, one has to sometimes watch those who are too inquisitive. Since you want to know about my plans, I have no important secrets. I am going away out into the forest for a few days' rest, so I can be alone to think freely. Then when I come back, I will be prepared to do my work better. I would appreciate very much if you would leave some food where I may fix something for my journey."

The housekeeper prepared the food and Osceola was left alone.

Osceola gathered up his things and started out on his adventure journey. He went whistling and strutting through the forest, out where the other creatures and true freedom prevailed.

"Oh how beautiful is nature," he said. As he neared the proper spot, he stopped for a rest before going on his next day's journey.

A few days after Osceola had gone away from his home, there came three men to his house looking for him and they asked Emma, the housekeeper, about him.

Emma told the men that Osceola had gone away into the forest for a rest and that he was going to continue his preaching when he returned. She said, "we must catch him and destroy him before he has a chance to return and start his mission."

Oscar was among the men and he asked Emma if she knew just where Osceola might have gone and that he too would be glad to get his hands on Osceola before he could have a chance to make his comeback.

Emma joined the three men. They took their guns and food and began their search for Osceola.

Scene 3

After they had gone a few days' journey, they came to a spot where there was a high mountain, with snow on its top, but at the bottom of the mountain, down in the valley was green grass and beautiful shady trees. It was spring and all of nature was in its proper setting.

Osceola was lying resting under one of the trees and around him were birds, squirrels, rabbits and other creatures. They all seemed to be at home together.

As the gang neared Osceola's resting place, Osceola heard the cracking of the dead bushes and jumped to his feet. When he saw the weeds and bushes shaking, he became frightened.

Then one of the gang yelled out out, "there he is, come on we have got him now."

Osceola saw them coming toward him with their guns pointed at him and he was more frightened. As they approached near, they yelled, "say you, get down on your knees and pray to that God you believe in. If you ever needed him at any time, now is the time for you are going to die."

Osceola pleaded pitifully and said, "O please spare my life. I haven't committed anything wrong, please, please."

Emma said, "turn around you, fall down on your knees and pray. Pray, I said, you fool."

Osceola was shivering and shaking with fear and as he began to get down on his knees, he looked up and at this time the sun's rays became very strong and hot. The glare of the sun got into the eyes of his enemies. Then the snow began to melt and flow down from the mountain peak to the valley. It came in such big waves until it knocked the group down and flowed over their bodies. They then called for help from God, but it was too late and they were all drowned.

Then Osceola raised up from his knees and waded through the water and then he was lifted up to the top of the mountain peak and there he said his prayer of love to God, saying:

> "Oh Lord, I thank thee for thy protection, thy wisdom and understanding. Thou has won a great battle for me. Thou would not have protected me, if thou did not trust me to do a job for thee. I appreciate the honor, my Lord. Now I realize that thou art with me. No matter what the outcome may be, I must fight, I will fight, I will fight until the end of time. Amen."

As Osceola ended his prayer, he seemed to hear a powerful voice of an angel above, repeating his prayer, and as the angel got near to the end of the prayer, Osceola joined in the finish.

.... by Ray Crabtree

January 28, 1949.

Just Where Do You Stand?

There is only two ways or sides of life, yes or no, right or wrong, to be or not to be and to be a man of capital or a man who is of the things in common. One can't grab profits and be honest at the same time nor can he serve God and man at the same time.

Lately there have been a great deal of talk about civil rights, The leaders know that if they pass a so called law on civil rights, it would turn out like the freedom from slavery since 1860 and that they could not get away with it, being such a phony law, because the whole world has its eyes on them and they prefer to fight to hold on to the old. They know that in order to have capital there must be slaves and that they would be cutting their own throats if they would give the people civil rights. Now the Southerners are more frank and sensible about the problem, they admit that in order to hold on to this sort of life they must keep the masses down and ignorant; but the phony Northerners pretend to want civil rights and at the same time they are against it, so we will have to give the South more credit for standing up for what she really believes in. They both are wrong but the North are hypocrites. They put one hand around ones neck and the other hand is busy stabbing or searching ones pocket.

In a system like this one must be on the alert when he is among those who pretend to be his friend, those that keep away and keep you away from him, have not the chance to try to use you, only the so call friend, beware. They think themselves to be shrewd by deceiving others, but is a mother shrewd when she call herself an angel and teach her daughters to be prostitutes?

To be a man of capital one is a supporter of fear, ignorance, murder, crime, improper teaching, adultery, fustration, error, delusion or shall I say all destructive happenings because if he did not do these things and cause them, he certainly would not be a man of capital, a man who makes profit. Communism is the opposite.

Now which one side are you a supporter of? By your freedom to speak and what goods you have to offer is the proof of what system you prefer, whether you know it or not and you are not fooling no one today by saying that you are a supporter of something different. Works along with faith is what's important, not just faith alone.

Some people say, why don't the people try to help correct the faults of America. They dont realise that any help that could be done would be subversive. The leaders know that, that is why they call all uplifting ideas anti-American. If we join the things which are wrong this does not help the problem, the thing to do is to correct the wrong and I mean to correct it.

Dont let no man convert you. Use your own brain.

Quit spending your small earnings for useless junk.

Think of health, food, clothing and shelter above all other things.

When someone ask you for help, tell him the truth, dont give him money, you can't buy by human beings, only fools.

I am for a collective system where each man work and each man use.

A free enterprise system is a slave system to the masses, its past have proved that.

Study history and follow the great men not politicians.

It takes evil to destroy evil.

Let's judge ourselves and wake up before it will be too late for us to compromise.

By RAY CRABTREE

A LESSON TO THE WHOLE WORLD AND ALL OF US IF WE WANT PEACE AND FREEDOM

* * * * *

The better things of life will make you free.
Shall we always be dumb or fools?
Ignorance is slavery.
If we want to have peace and freedom, we must not let other races deceive you.
Don't let them set you against your own race or other races.
We must cooperate with one another.
We must demand the best of education.
Do we always want to be among criminals, murderers, thieves, racketeers and insane people?
Ignorance causes all of these things.
Let us stop the managers of the theatres from giving us Cowboy and murder pictures.
As long as we have these or this wrong education we will continue to destroy and will never have peace.
Don't let the making of money pull you down.
Let's have semi-classic music in our bar rooms.
Let us scorn filth and dirt.
Let us read the teaching of Christ, Bethoven, Wagner, Shakespeare, Lincoln and Oscar Wilde and understand them.
Above all let's wake up to facts and admit them.
Remember we can always learn better and more.
The Russians objected to the way some of her native composers have fallen; and after she put them aside we Americans took the same trash that another country opposed and are feeding it to the Americans and making plenty of money off of it but all the same time is feeding more illiteracy to the people. We are taking second hand things, things that are being thrown away by intelligent people.
Lets don't say its a matter of taste. One is just as good as the other It is true about taste alright --- our mentality is not equipped to understand the better things of life. Do we read in history about money makers. They are only successful but not great. There's a great difference between a hot do and a steak, you know.
This will let you know who is your friend and who is helping mankind.
Please learn the meaning of words and live up to them.
Our ignorance will destroy us. Look at other countries; they are getting wise to our faking.
Don't you yourself fight against one another.
Don't let the truth hurt you.

By:
RAY CRABTREE, 1948

COMMON SENSE ATTACKS
AN IDLE MIND
IN CHINA

By

ray crabtree

Coprighted 1949
by
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107 West 47th St.,New York,19,N.Y.

COMMON SENSE ATTACKS AN IDLE MIND IN CHINA

by Ray Crabtree

Near the large cities in China, there are small villages, just as there are in any other Nation. In some of these villages there were many people and in one of the spots in spite of the wars China has been fighting so long, the people seem to be full of joy and happiness. They had many headaches and problems, but somehow always managed to face them and mowt of the time conquered them. While the war was being fought between China and Japan, there were men who lived in the city who made large profits, known as blood money. Among these men was a man named Sun. After the war was over between these two powers, Sun decided to invest his money. He had found out that some of the nearby villages were good spots for the foreign tourists to come for rest and relaxation -- places away from the busy cities where it would be peaceful and quiet. Sun bought the people out and began to carry out his plans. Among them was an old Chinese merchant who would not sell his business at any price. This merchant's name was Lum. Lum was a very fine old man whom all the people trusted and treated like a father, because he had never deceived them. Sometimes foreigners would ask him, was he the leader of his people, and he would reply, we all are brothers here. You know, I think that is the reason why the world is in its condition today, everybody wants to be a leader, a master over others and not brothers among one another. Then old man Lum went about his business working and helping wherever he found it necessary. After Sun took the village over, he had to have workers. He sent out circulars for laborers, but the people would not take jobs from him. When he saw that the people were ignoring him, he went to Lum and said, "say old man, you seem to have a great deal of influence around here, can't you talk to the people and get them to take jobs for me?" "Many have left their homes, seeking places elsewhere," said Lum, "they seem to oppose your coming here and taking over. Before everybody was happy and found time to help one another to get along through the hard times, so I am a bit afraid they are not use to your sort of living."

Then Sun said, "I came here to teach the people to become civilized, no matter how they have lived in tha past, they will just have to change. I want things my way and they must be that way." "But how can you expect to have things your way when you deny others their rights," Sun replied, "in America they have Negroes clowning on the stage, and in England, France and all over the world, you see it in the movies, don't you? There are some people who were meant to be slaves, there will always be such people. There are others who were meant to use his brain and have power like myself." Lum said, "you are not using your brain very much, most conquerors treat their slaves with kid gloves so they can get more out of them. Take the Churches, for example, you are sliding, because you can't buy off the people and treat them mean, and then you expect to gain friends. You see, the more you pay a human being, the more you will have to pay. Then some day, you will pay to destroy yourself. When a dog is mistreated, he sometimes turns and bites his master.

"The nerve of you, old man, insulting a man of my wealth and breeding," said Sun. "I am going to see to it that you leave this village. It is too small for the both of us." "Why get upset," replied Lum, "don't you know that an intellect can't be insulted, only an ignorant one." "Oh," said Sun, then he turned around quickly and spit into the face of old man Lum. Lum wiped his face and said, "this can be wiped off, I will forgive you, but will never forget this day."

Then Lum turned and sent back inside his store.

Sun left for his home, thinking of how he might get rid of Lum, but his first problem was to go and seek laborers to carry out his demands. After he had brought his own cheap laborers into the village, a large number of the other people left for elsewhere and those who remained caught it bad. They could not enter Sun's places, because they were reserved for foreign guests only. Sun continued to try to run all of the old settlers away. When some of the people wanted to take a bath, the water would be shut off or the means of heating the water was impossible. He also changed the text books so the children could learn to do things his way, not thinking that every child had a natural capacity, which is something that man cannot destroy in a human being.

Things began to grow bright for Sun, but worst for Lum. Lum would always say to the other friends of his that Sun would be finished and gone before he would pass away. "I shall not leave, no matter how tough things get," he would say. Then some of the people began to seek revenge. Some sent their children to his school, while others kept their children at home to be taught the proper knowledge. While the children were away at school (the parents sent them to his school so he would be happy and more satisfied and they could have a better chance to rebel against him); the elders would go out snatching pocketbooks from the foreigners, cheating one another, stealing and even murder because they tried to follow the footsteps of their new leader. They could not bare to let the corrupt goings on to continue without trying to do something about the problems, so they took the law into their own hands, which was a bad move for them to make. They did not realize that there can only be one Henry Ford, even in China, because the world has outgrown that age. At one time a man could get away with murder in making a million dollars, but today the world has gained enough common sense to know that civilization canot go forward as long as this sort of aacice exists among mankind. There are still men who think that they will be able to continue and get away with it, so they risk the chance. It is only because they are ignorant. The teachers have taught them that they too will some day become a Henry Ford, because they live in a free society where they may become their own boss. The leaders seem to enjoy seeing the people in this state of mind. They themselves are ignorant, because they think they are smart and their businesses are being helped. Today the world is giving them enough rope so they can hang their own necks.

Sun went over to the women of the village and asked them why they didn't send their children to his school. One of the women said to him in an angry tone of voice, "why should we send our children to your school to learn to steal, to cheat, lie, murder and to play baseball to support rackets. You are not teaching the children what they need to know; you want power and not common sense. We will keep our children home and teach them more than they will ever learn in school today." Sun replied, "I am afraid that you are wrong. I do not care anything about power, I want to help mankind, and I am going to see to it that these children are compelled to attend school." The Civil War was just beginning and Sun said, (when the women asked him about the war), "it won't amount to anything, the Communists will never take over, they are poor and hungry and never could stand up to our money and your men that I got to protect me and my interest."

Sun then left the women and went back to his partners and discussed what the women had said to him about wanting to join the Communists and that the Communists were gaining. Then they conferred among themselves and thought out a plan. They promised the people Civil Rights; to make it possible for the poor children to enter the school, offered every worker higher wages and opened some of the night spots, so the natives of the village could have a chance to enjoy themselves a bit. All this was done to try to gain the people on their side, so they would be foolish enough to fight against their own freedom from bondage. These men made great plans for the future, thinking they were smart. Just as things began to grow brighter with the leaders, the war grew more intense. The people began to organize themselves and decided to join the Communists when they got near. Sun heard about this and he went quickly to visit old man Lum. Sun begged him to try and help get the people to fight against the Communists. He said, "we have set up laws to treat the people fair and I have decided to give some of the men higher positions and they too will become rich. If the Communists take over, you will suffer and starve. Its dictatorship, you don't want that do you? I will admit that I have been wrong in my way in the past. I cared nothing about production; I thought that was only for the fools, but now I realize and I want to help the people." "I am a bit afraid that it is too late now," said Lum, "you see the people don't want Civil Rights by force of law, they want rights through an intellectual mind. You have laid all of these miseries on the world, now you are sorry and want peace. I have never forgotten the day you spit into my face and all of the suffering you have caused the people. I knew that your day would come. You see there is nothing that I can do, even if I wanted to. It is God's will and it must be done. We are hurting ourselves when we rebell against his will. I don't want to be on the old tree when it falls.

At this time all of the small villages fell to the Communists, as they grew near, the people lifted a surrender flag, so they would not be destroyed, saying among one another, "the change might not be any better, but it cannot be worst than what we have had in the past," -- so they joined the troops. When they got to Sun's castle, Sun greeted them and said, "come in, come in boys, maybe we can work something out." They went inside to hear his proposal. Sun asked to compromise, he told the soldiers that the people were never happier than under his care and that he had given all equal rights. He also told them to stop the fighting and let the people live. The soldiers whispered to one another, that he is up to one of his schemes again, who does he think he is dealing with, talking about letting the people live.

Then one of the men said, "you should have thought about the people before this chaos began, corrupt men cause and start destruction and then after they find out that they are being tried and loosing, then they cry about stopping the fight only to try to save their own heads. Why not correct wrong, before it grows stronger?

After there has been a mess of decay, people get out and beg for money and help to save the people. If mankind was civilized and not ignorant, they would not cause these things to happen at the beginning, so now you must leave out of this house which you call yours. The people who have reapped down your fields and have slept under caves, will now have this place for shelter.

Sun said, "what, leave my own home?"

"It is not yours," replied the soldier, "we did not come here to let you have your way, we came to take over and do things the right way, now get out and go to work and see what it is like."

Sun said, "I have a reputation to live up to, my father and grandfather never worked before me. I cannot work like a common fool, and I won't. I will die first."

Then the Communists drove him out into the streets saying, "you have sowed corrupt seeds, now you must reap the harvest.

Sun ran to a nearby stream; no one tried to stop him. The people just stood by and watched. Sun fell down into the water, weeping and howling. He tried to drawn himself, but he would not die. He kept trying for about an hour, then when he saw that he could not leave the world when he wanted to (it seemed that God wanted him to suffer a bit himself) - he came to the bank of the stream and seeing his head servant standing and looking at him, he said to him, "come and help me kind Ding."

Ding never moved.

Then Sun said, "have you forsaken me too, my faithful servant?"

Ding replied, "I will never forget the time when I heard you say that all over the world there were great masses of people who were meant for slaves. Just because every person does not care to rob, lie, steal, deceive and murder for profit, and you prefer to, it is not a sign that other persons are weaker than you, they know what the end will bring and they don't care to destroy, they prefer to forgive you and give in. Yes, I knew you all of the time, but I still worked for you. I knew that you wanted to be honored and that you placed yourself superior, so I called you boss and stood by knowing that you would meet your mate some day. I am not your slave any more, so go and howl and weep for the miseries that you have caused. You have been given a chance to continue to live and whether you like it or not, you will have to work and live with the Communists and if you get caught stealing, you are going to die.

Some of the women said, "kill him, that old selfish bum."

Then one of the Communists soldiers said, "let me handle him" and walking over to Sun he said, "you could not die, you have been given another chance."

The people yelled out again, kill him, make him starve.

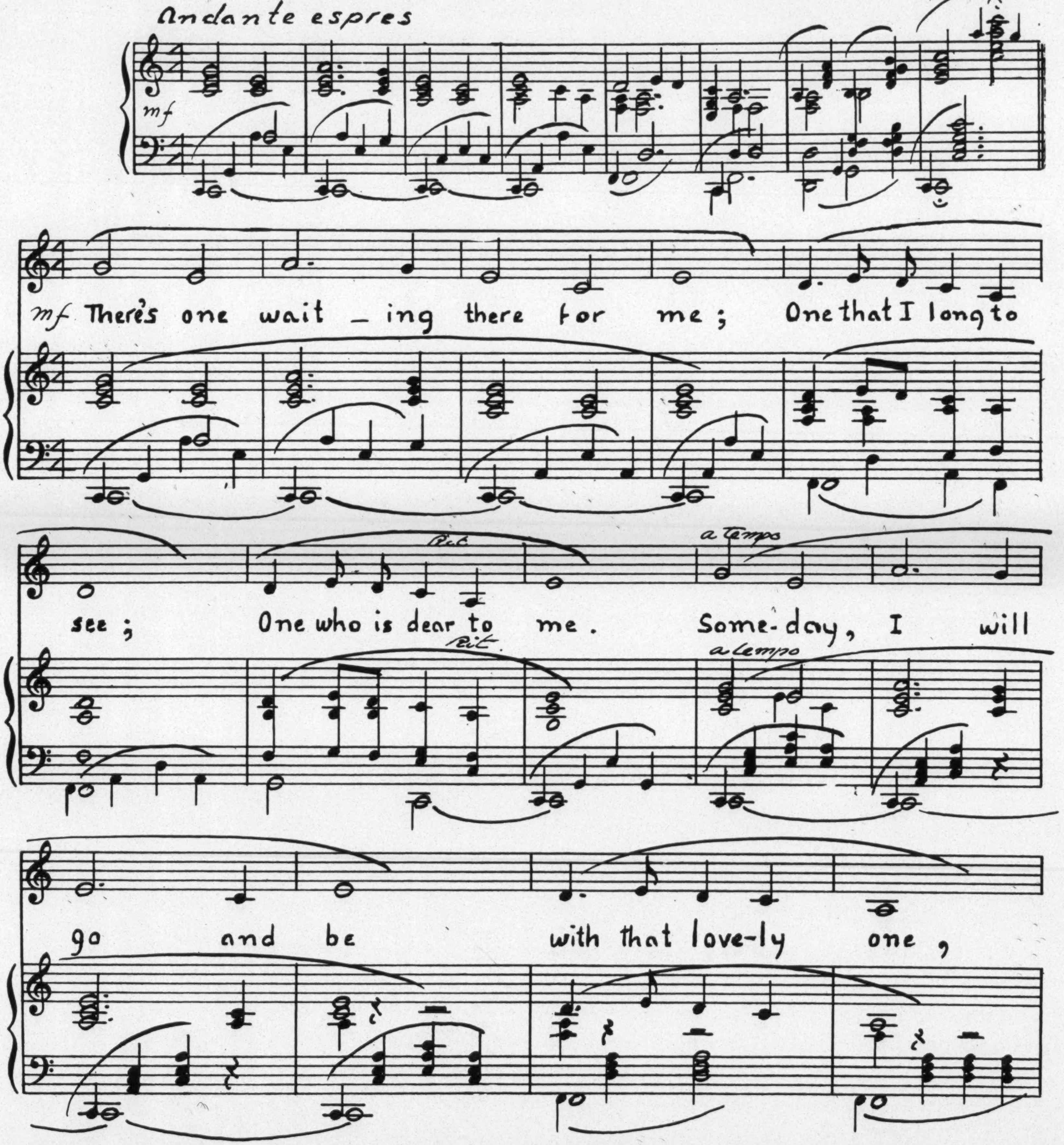
The soldier said, "no, I don't walk around preaching that I have faith. I have good works and in the future, each man will be judged by his works. Now go out into the rice fields and help provide food for these starving people."

Sun said, "I am a gentleman. Can't you find something cleaner for me to do? I can't do common labor. My hands will grow corns and get rough."

"Those who do not work, shall not eat," replied the soldier. "Sun, said the soldier, "China should be a lesson to the whole world. Money has captured and is controlling many men today and their minds have become idle. It is not Communism they fear, it is common sense."

LULLABY

Words and Music by
Ray Crabtree Op. I


Andante espres
mf
mf There's one wait - ing there for me; One that I long to
see; One who is dear to me.
Rit.
a tempo
Some-day, I will
go and be with that love-ly one,

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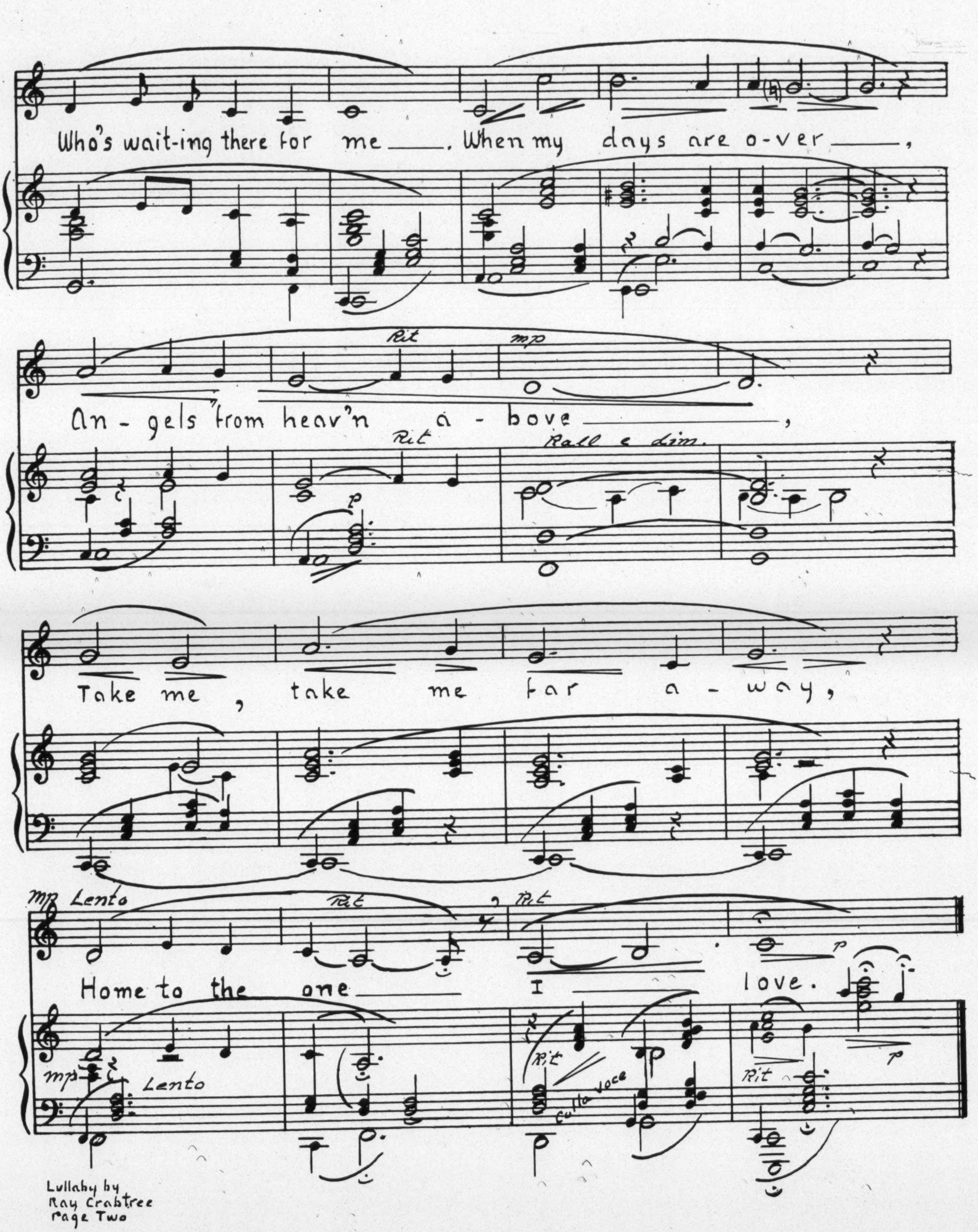
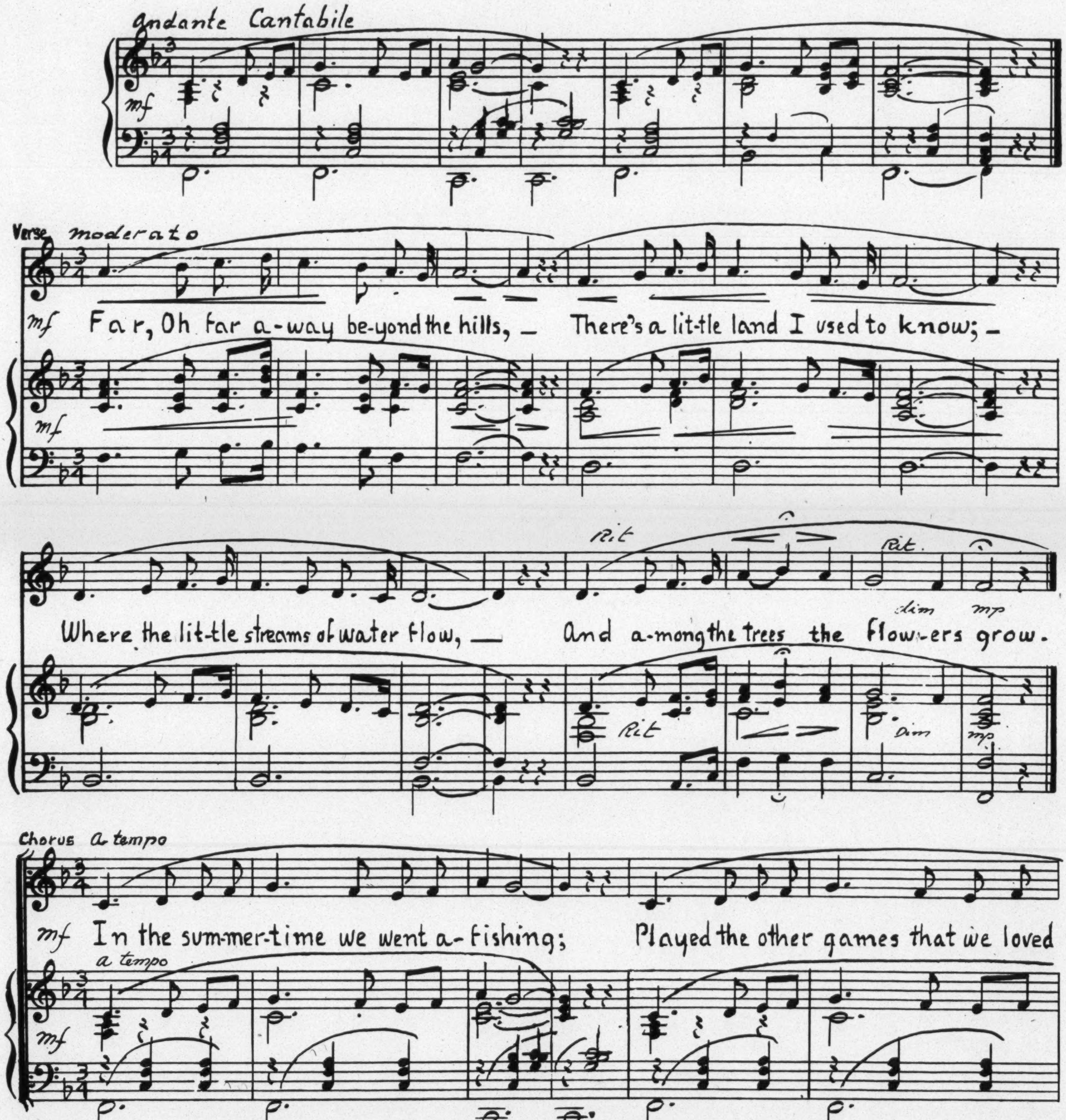

Who's wait-ing there for me ___. When my days are o-ver ___,
An-gels from heav'n a-bove ___,
Rit
mp
Rit
Rall e Dim.
p
Take me, take me far a-way,
mp Lento
Rit
Rit
Home to the one ___ I ___ love.
p
mp
Lento
Rit
Colla voce
Rit
p

YESTERDAY SEEMS LONG AGO

A Ballad

Words and Music
by RAY CRABTREE


Andante Cantabile
mf
Verse moderato
mf
Far, Oh far a-way be-yond the hills, — There's a lit-tle land I used to know; —
mf
Where the lit-tle streams of water flow, — And a-mong the trees the flow-ers grow.
Rit
Rit.
dim
mp
Rit
dim
mp
Chorus a tempo
mf
In the sum-mer-time we went a-fishing; Played the other games that we loved
a tempo
mf

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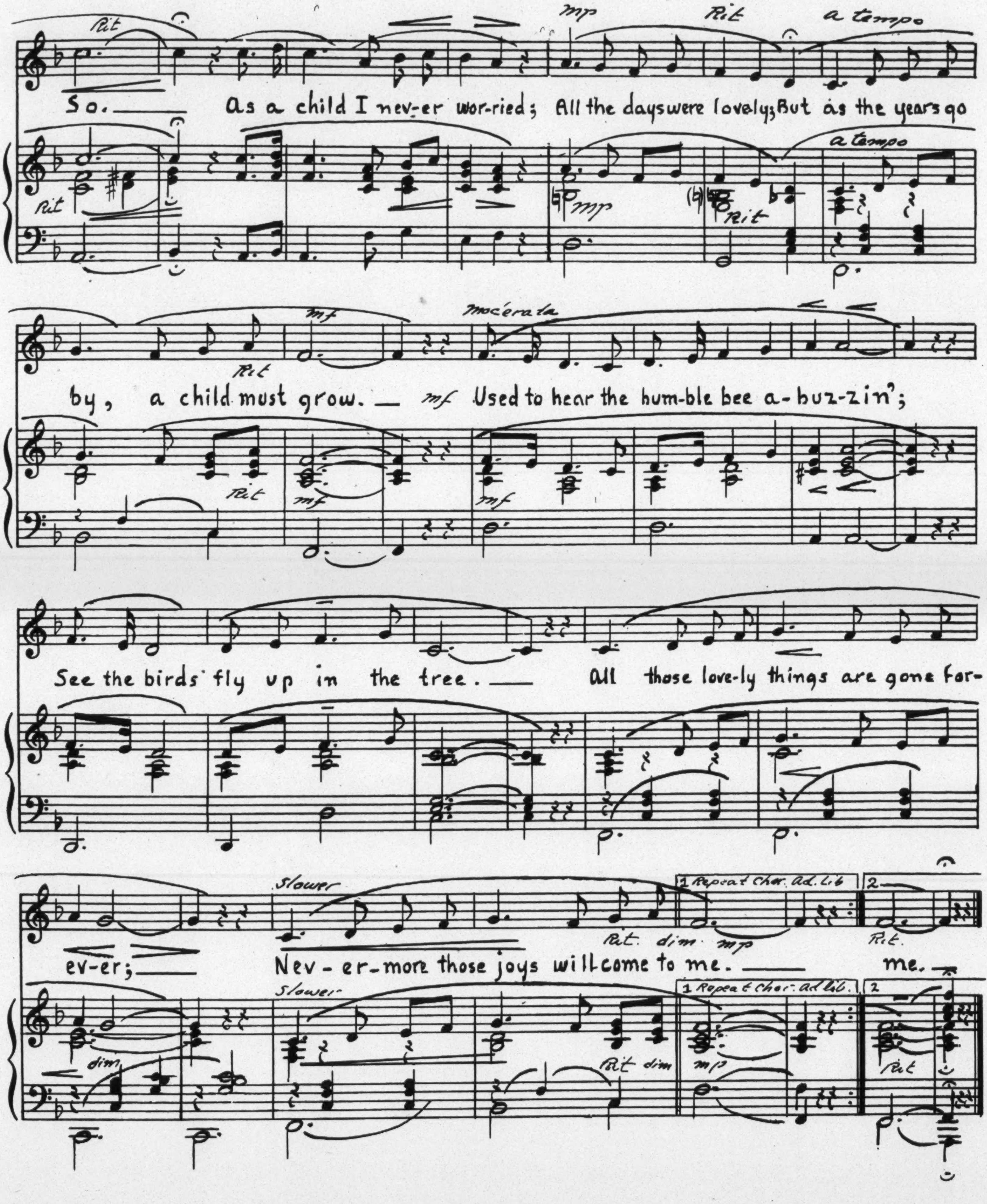
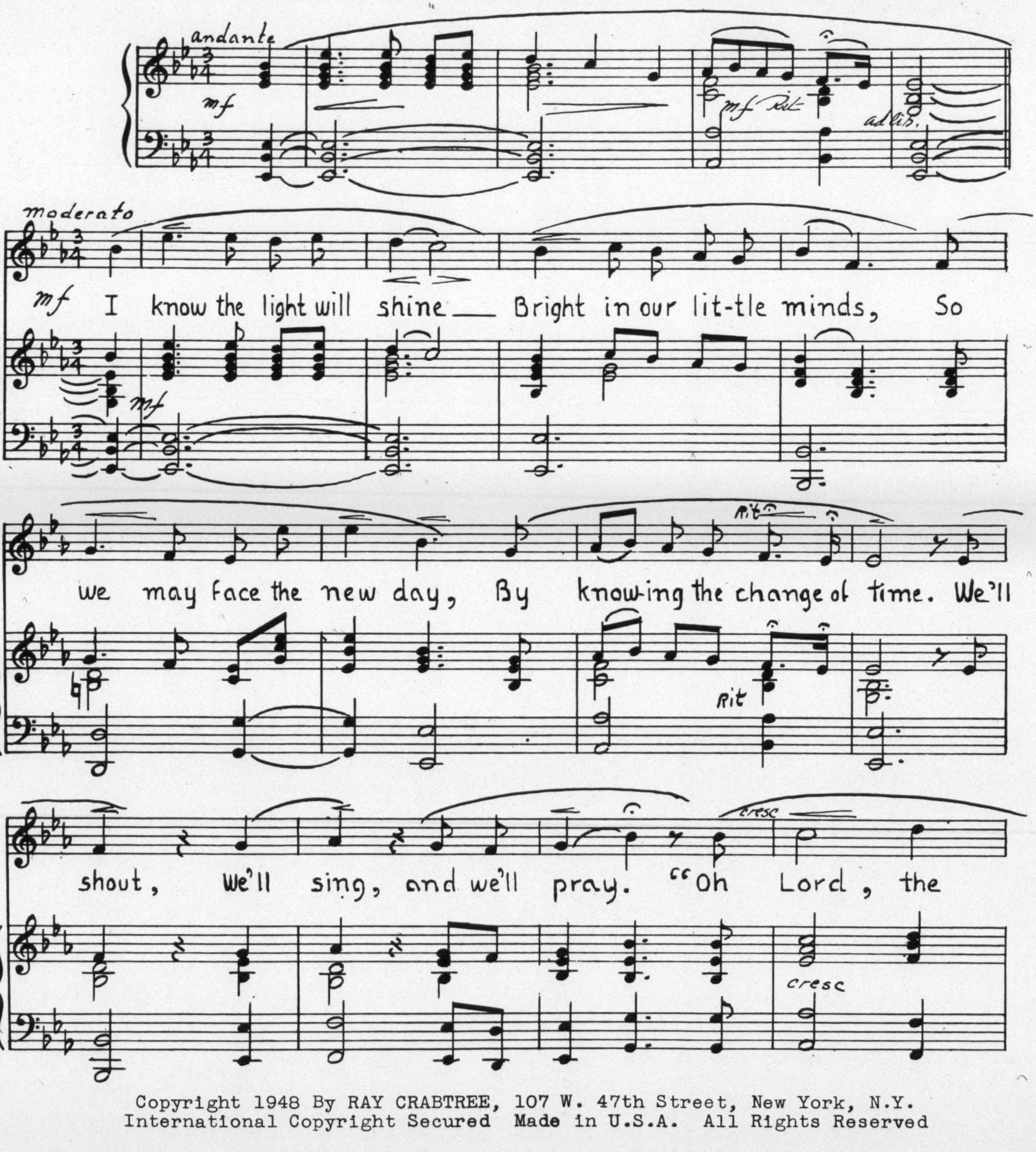

Rit
mp
Rit
a tempo
So. As a child I nev-er wor-ried; All the days were lovely; But as the years go
a tempo
Rit
mp
Rit
Rit
by, a child must grow.
mf
Moderato
mf
Used to hear the hum-ble bee a-buz-zin';
mf
mf
See the birds fly up in the tree. All those love-ly things are gone for-
ev-er; Nev-er-more those joys will come to me. me.
Slower
1 Repeat Chor. Ad. Lib
2
Rit. dim mp
Rit.
dim
Rit dim
mp
Rit

I KNOW THE LIGHT WILL SHINE

(SACRED SONG)

Words and Music By
RAY CRABTREE


andante
mf
mf Rit
ad lib.
moderato
mf
I know the light will shine __ Bright in our lit-tle minds, So
we may face the new day, By knowing the change of time. We'll
Rit
Rit
shout, We'll sing, and we'll pray. "Oh Lord, the
cresc
cresc

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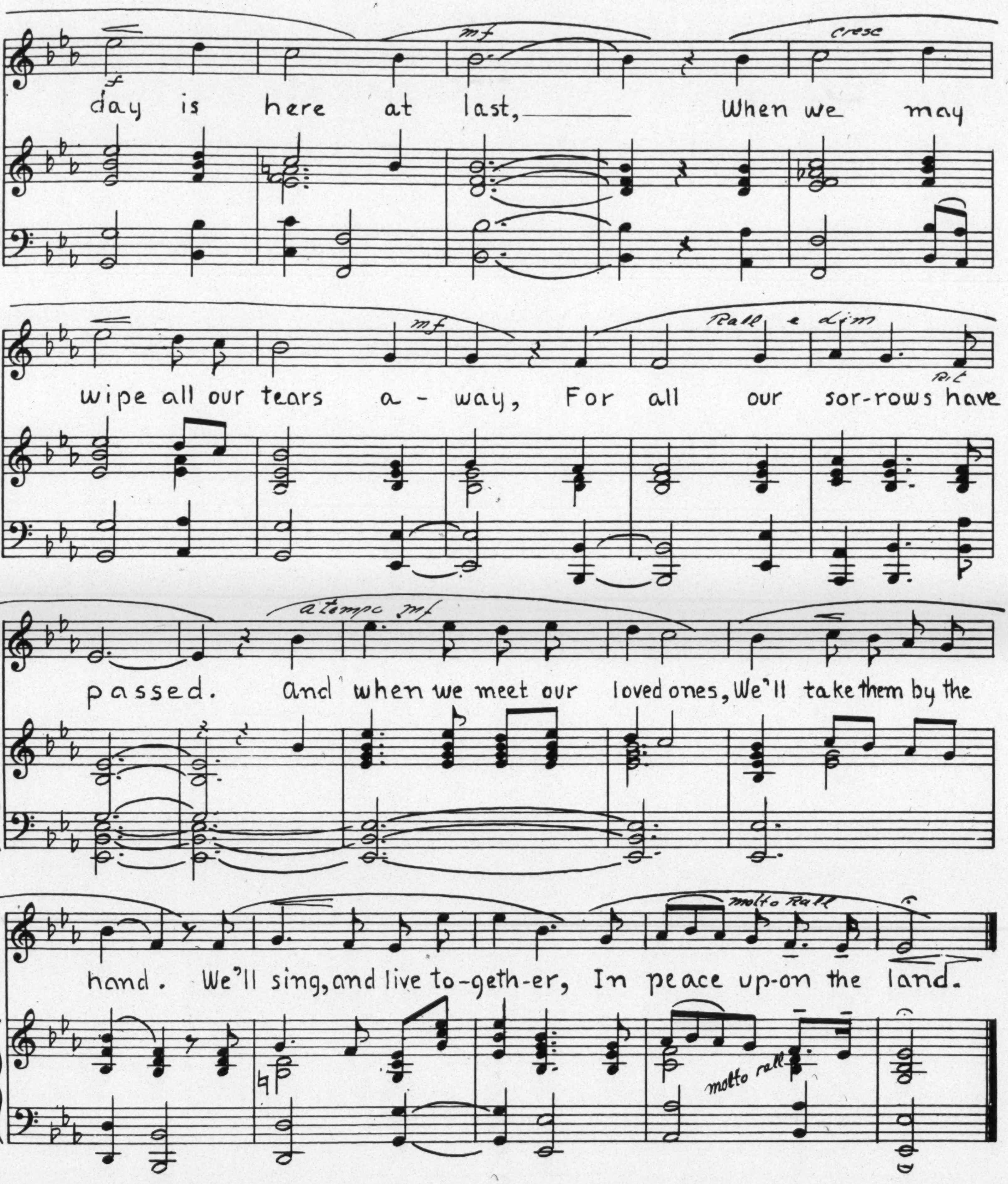

f
mf
cresc
day is here at last, When we may
mf
Rall e dim
Rit
wipe all our tears a - way, For all our sor-rows have
a tempo mf
passed. And when we meet our loved ones, We'll take them by the
molto Rall
hand. We'll sing, and live to-geth-er, In peace up-on the land.
molto rall

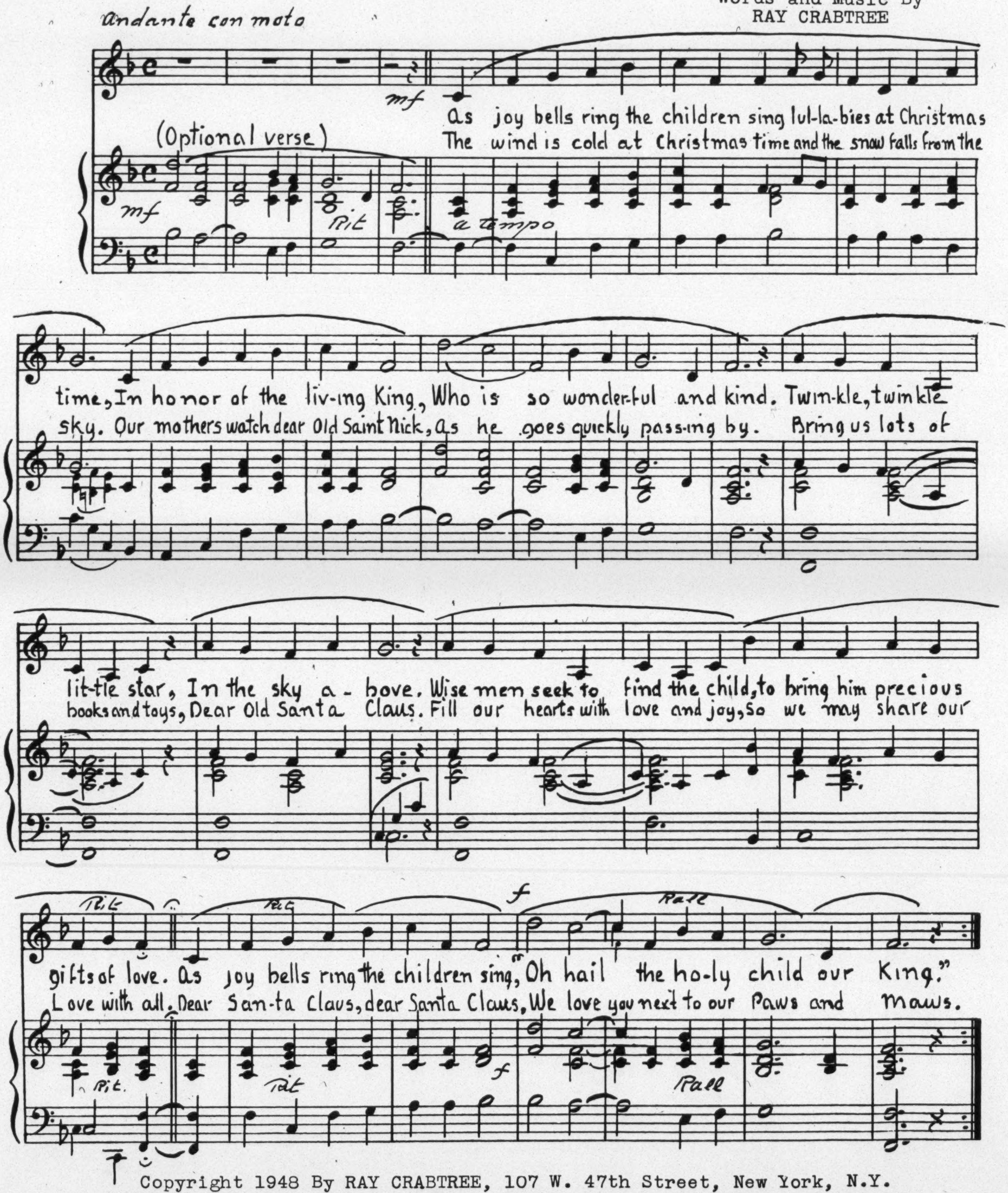
I know the light will shine
Ray Crabtree ______

Unison chorus for
The Junior Choir

CHRISTMAS GREETING

(OH HAIL THE KING)

Words and Music By
RAY CRABTREE


Andante con moto
mf
(Optional verse)
Rit
a tempo
As joy bells ring the children sing lul-la-bies at Christmas time, In honor of the liv-ing King, Who is so wonderful and kind. Twin-kle, twinkle lit-tle star, In the sky a-bove. Wise men seek to find the child, to bring him precious gifts of love. As joy bells ring the children sing, "Oh hail the ho-ly child our King."
The wind is cold at Christmas time and the snow falls from the sky. Our mothers watch dear Old Saint Nick, as he goes quickly pass-ing by. Bring us lots of books and toys, Dear Old Santa Claus. Fill our hearts with love and joy, So we may share our Love with all. Dear San-ta Claus, dear Santa Claus, We love you next to our Paws and Maws.
Rit
Rit
f
Rall

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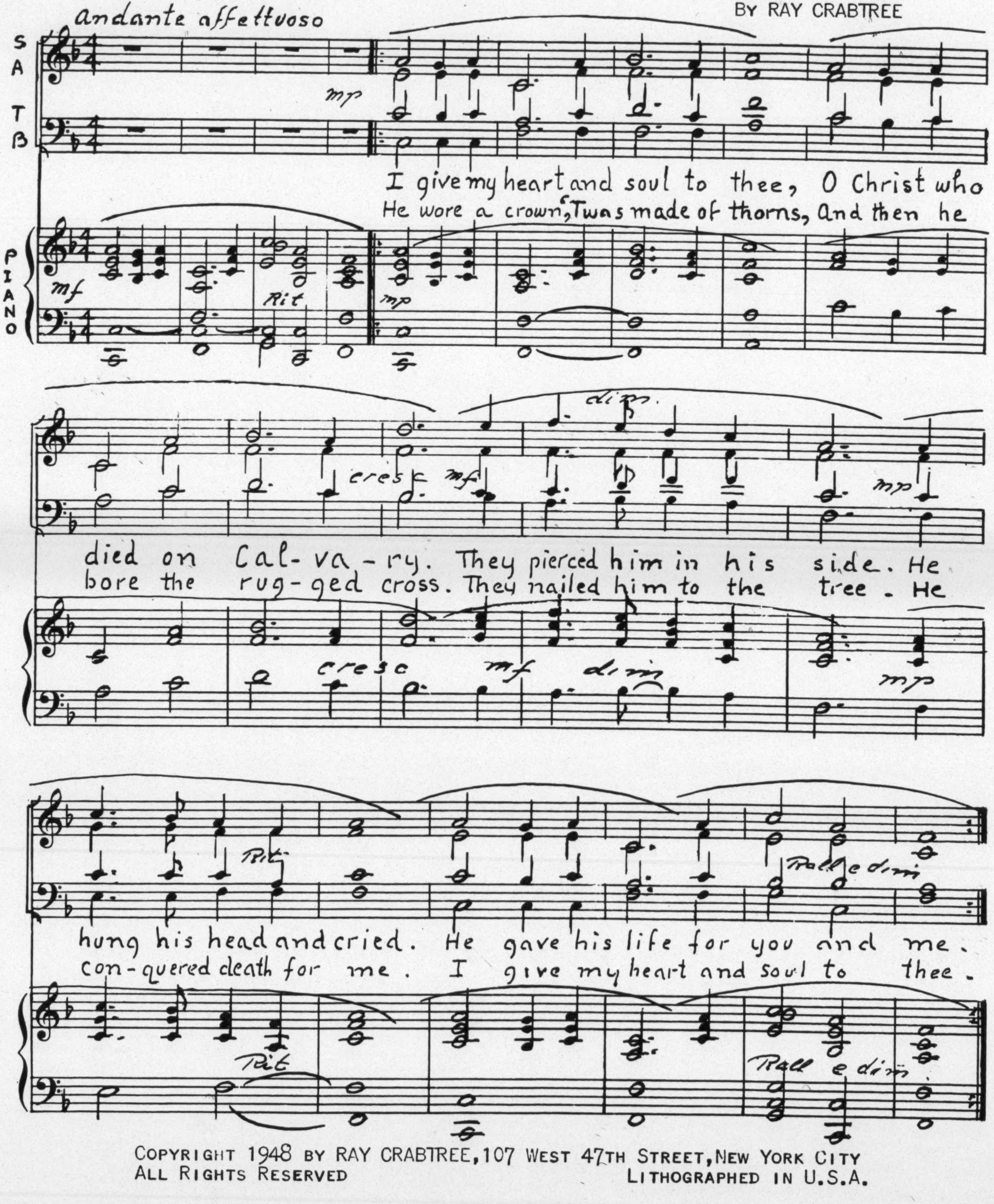
S.A.T.B.
WITH PIANO

EASTER POEM

WORDS AND MUSIC
BY RAY CRABTREE


andante affettuoso
S
A
T
B
PIANO
mp
mf
Rit
mp
I give my heart and soul to thee, O Christ who
He wore a crown, 'Twas made of thorns, and then he
cresc
mf
dim.
mp
died on Cal-va-ry. They pierced him in his side. He
bore the rug-ged cross. They nailed him to the tree. He
cresc
mf
dim
mp
Rit
Rall e dim
hung his head and cried. He gave his life for you and me.
con-quered death for me. I give my heart and soul to thee.
Rit
Rall e dim

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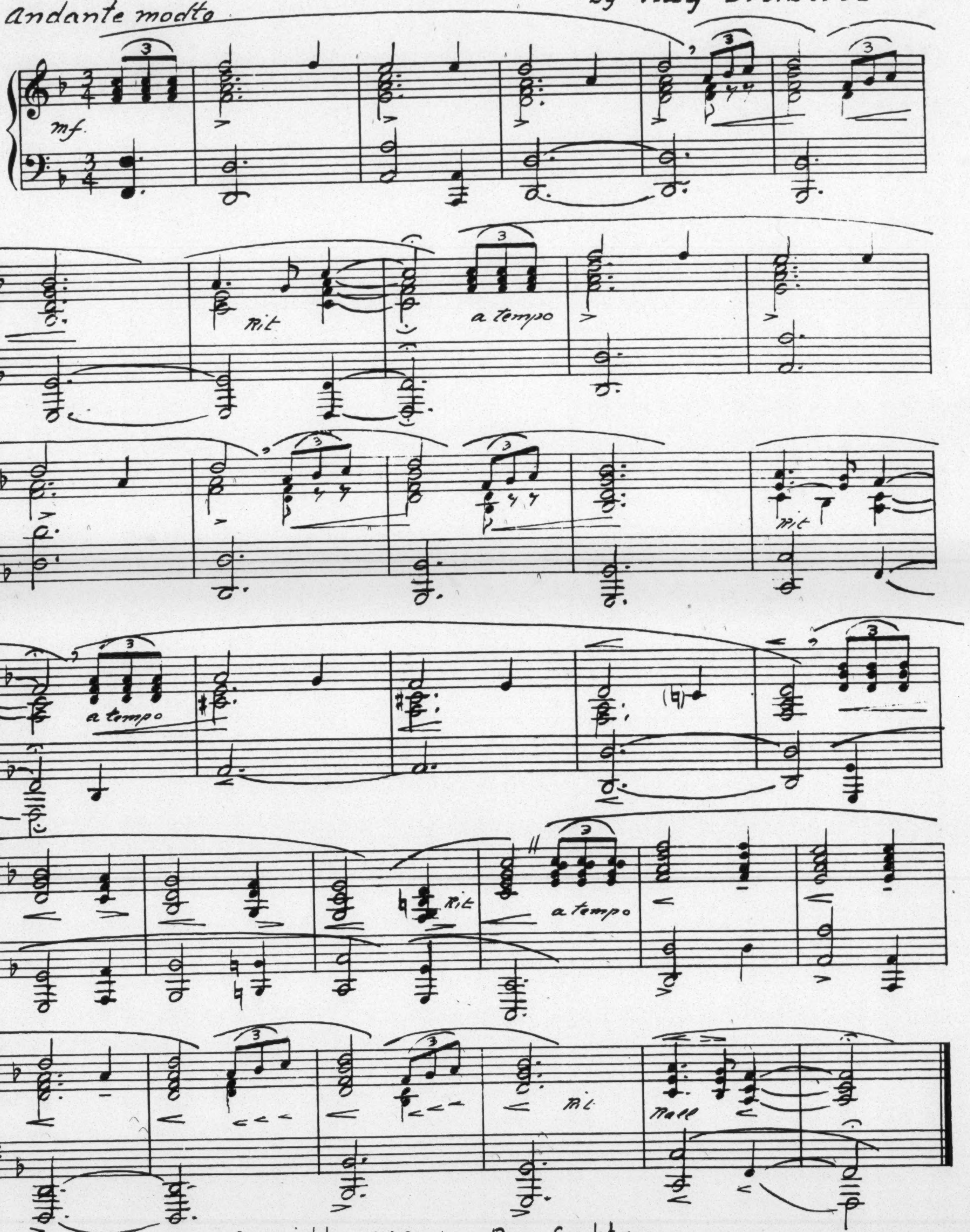
Prelude in F

by Ray Crabtree


Andante modto
mf
3
rit
a tempo
rit
a tempo
rit
a tempo
rit
rall

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Spring of '48

A TONE POEM

FOR THE
PIANO
BY

Ray Crabtree

Published by
RAY CRABTREE
NEW YORK

SPRING OF '48

INTRODUCTION Anyone who notices the opening of 1948, will hardly forget how strange the weather was. It seemed that Winter did not want to give way for Spring to come in. It tried to play tricks with Evolution, just as Man today has the idea that he can hold the world in its present destructive position. Let us see how one may destroy himself when he disobeys or rebels against the laws of God.

In the opening of this Spring, the creatures begin to come out of their dens out into the sunshine. After being shut in all the winter, they seemed to be glad to come out into the open so they could breathe of the fresh air and take in the beautiful sunlight. They gathered themselves together and began to hop and crawl, getting themselves prepared for work. There was a coo-coo bird among the creatures and as he began to feel jolly, be began singing his coo-coo songs, letting the other creatures know that Spring was here. As he sat singing his tunes, there came about them an old wolf who was very lazy and thought he was very wise. He looked up into the tree and said to the coo-coo bird, say buddy, 'would you like to be king of all the other creatures?' 'If you will let me help you, I will make you as strong as I am, then you too will be a ruler.'

The coo-coo bird said to the wolf, 'what help can you be to me? We all help each other here, you may join us if you like to become one of us.' The wolf said to the coo-coo bird, 'why do you put yourself on the same level with the rest of the creatures? You have such a fine voice, wings and you could one day be a leader among them all, a master.' The coo-coo bird said, 'we teach and lead ourselves here and help one another. Now how could I become a master among them, they will not stand for it.' The wolf said, 'you demand all of them to take orders from you and teach them that the bird is superior to the rest of them and then if you don't do as you command, you do not need them among you. Then you will have to send them away or kill them.' The coo-coo bird did not know what the wise old wolf was up to.

The wolf did not want to work nor seek for food, so if the other creatures could not get along together and then begin to kill each other, then the wolf could be able to eat the slaughtered creatures without having to seek for food himself. The old wolf kept talking to the coo-coo bird until the bird got weak for his line of thought, then the coo-coo bird began to do as the wolf suggested.

The other creatures did not like the way the coo-coo bird was changing things among them and they began to rebel against him, but the coo-coo bird was too powerful for them, for he had the support of the wolf, so he continued. Things began to get very bad, so bad that some of the minor creatures among them could not come out into the sunshine without being knocked on and sometimes they could not play among the rest. The old wolf kept showing up and disturbing things until one day, as the young creatures were playing and enjoying themselves, there came along a very tall and strange bird, called the messenger. This bird saw the little ones playing and having a good time; then he looked around to the other side and saw two little cats, sitting off to themselves, not being allowed to play with the rest because their father had rebelled against the coo-coo bird and had been put to death. The messenger bird did not like the way things looked around there, so he asked to see the man-in-charge, and they took him to the coo-coo bird's place. When he got there, he warned the coo-coo bird that if he did not behave himself and quit destroying the others, there would be a strong storm of cold weather and then you will not be able to stay here or you will die. Think it over, said the messenger bird. The coo-coo bird thought about the cold weather and about dying too, so he went and gathered all the creatures together and confessed to them what he had done to them. He told them that the wolf was the cause of it all, because of his sayings. He also said that he must put a stop to these cruel sayings, otherwise we all will be destroyed, and he asked them how was he was going to break away from the wolf. He said he had given his promise and he was afraid he would eat him, if he found out that he had gone back on his word. The others told him to take all that the wolf had to offer him and they would all band together to work against him, but that the coo-coo bird dare not let him know, but to continue to see him. The others said that is an insult, the wolf trying to buy the other creatures off, we will be as smart as he was trying to be. They then thought of a way to catch the selfish old wolf. They first sent food to the wolf by a female dog; she flirted with him, but he did not fall for her line, so they had to try another scheme. They waited until it was about time for the wolf to begin to get hungry, then they took near his den a basket of poisoned food. They knew that the old wolf was selfish, greedy and ignorant and he would not miss grabbing the food, that they had taken near him.

They talked among themselves, that if he would not eat the food, that they did not know what other steps to take, but they would wait and see the results. They said the wolf is so powerful, we cannot win against him with our hands, so we must use our brains. He doesn't use his brains, but only relies on his strength.

The greedy old wolf took the basket of food and murmured to himself, 'oh how foolish is the rest of the creatures. He took the food and rejoiced over it and ate a stomach full and he soon began to feel better. He walked around with his thumbs in his suspenders saying to himself, I plan to do this and to do that. Soon he became tired and sleepy and he retired, never to open his eyes again.

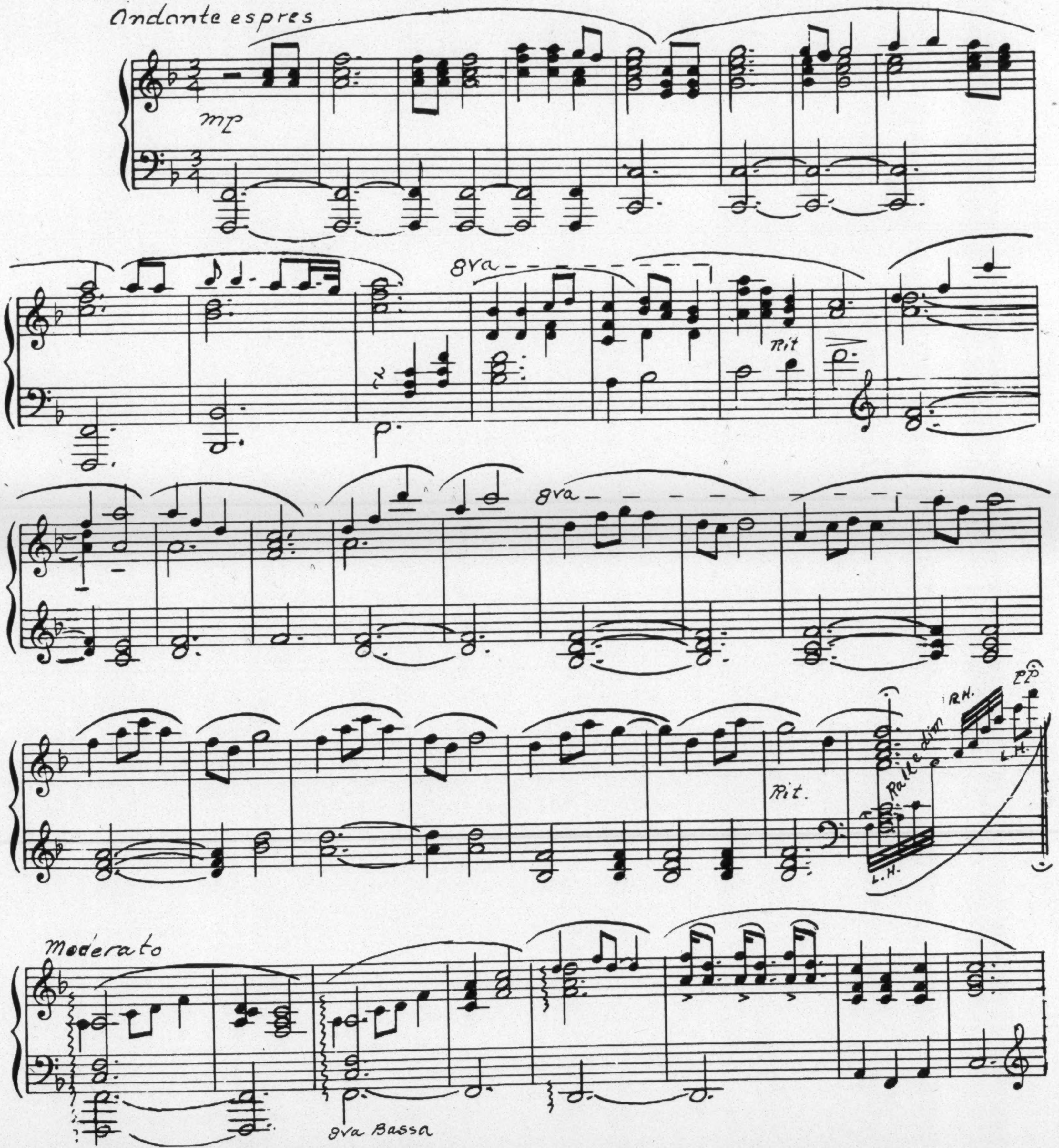
When the rest of the creatures learned that the wolf was dead, they gathered themselves together and rejoiced at the ending of destruction. Then the coo-coo bird ended his singing of his sweet melody, letting the rest know how glad he was to be for the good of all again.

This proves that the old, no matter how strong or how hard they strive to survive, they must always give way to the new. That is the way Evolution works.

SPRING of '48

A TONE POEM FOR THE PIANO

BY RAY CRABTREE


Andante espres
mp
8va
Rit
8va
Rit.
Rall e dim
R.H.
L.H.
PP
L.H.
Moderato
8va Bassa

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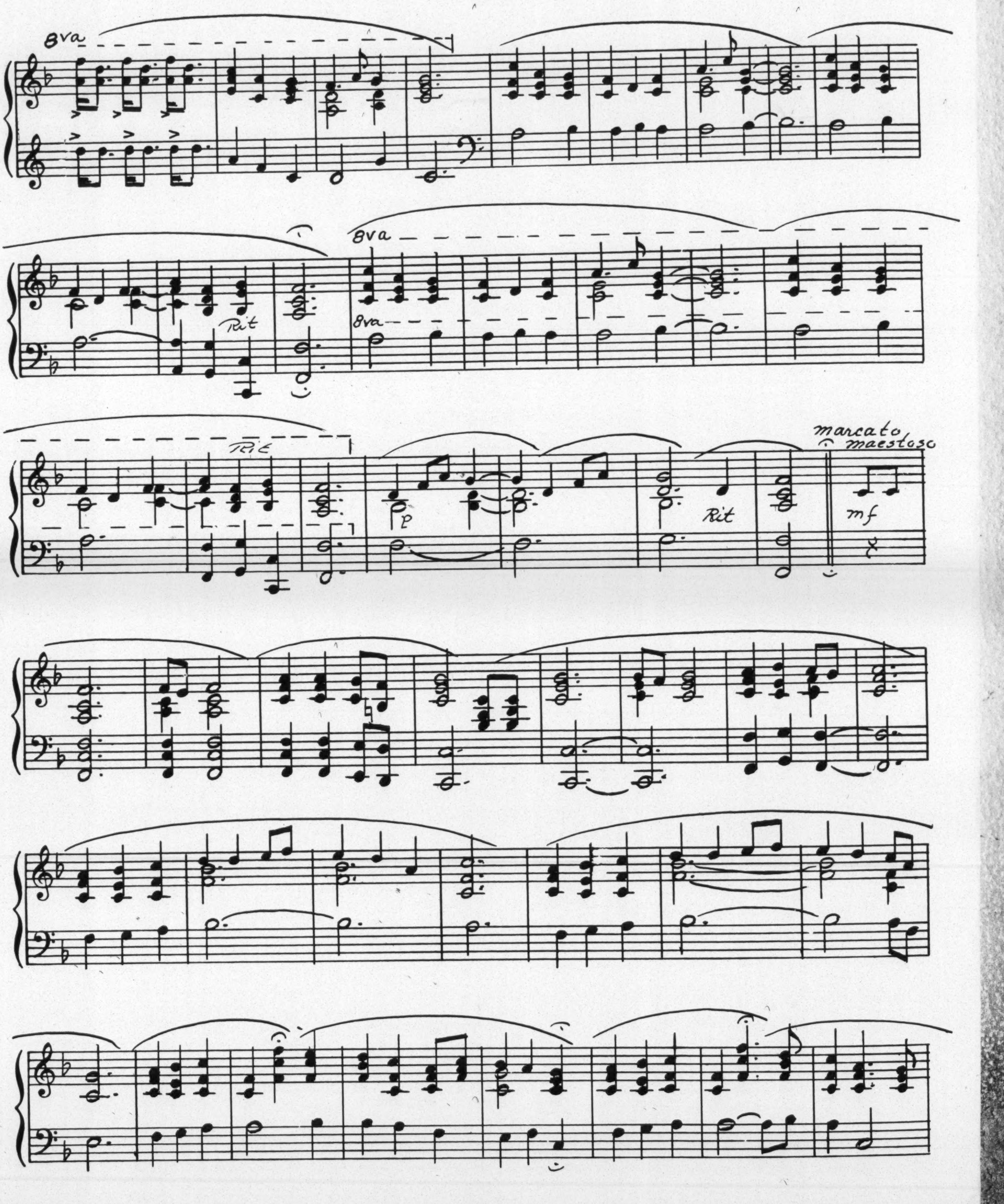
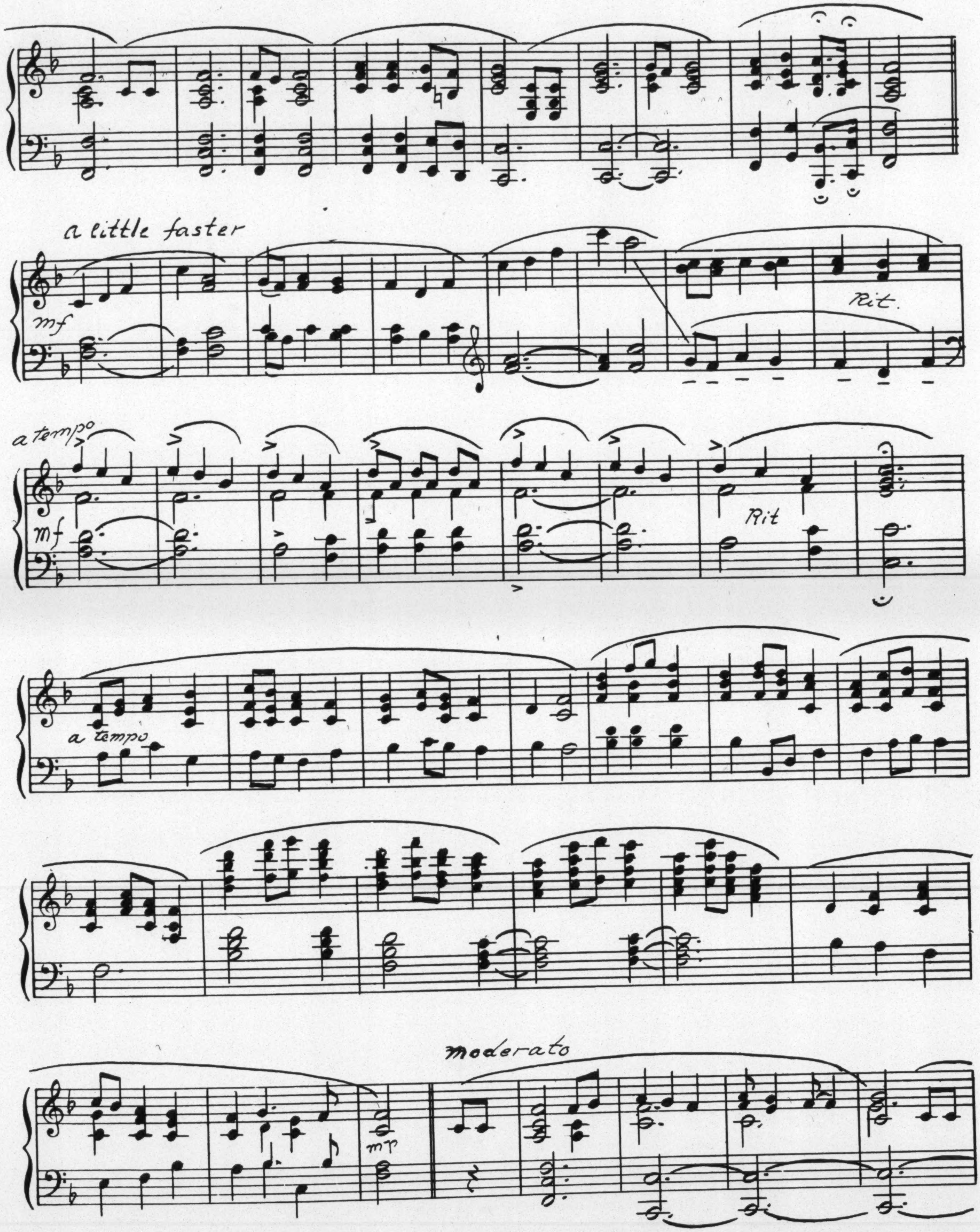
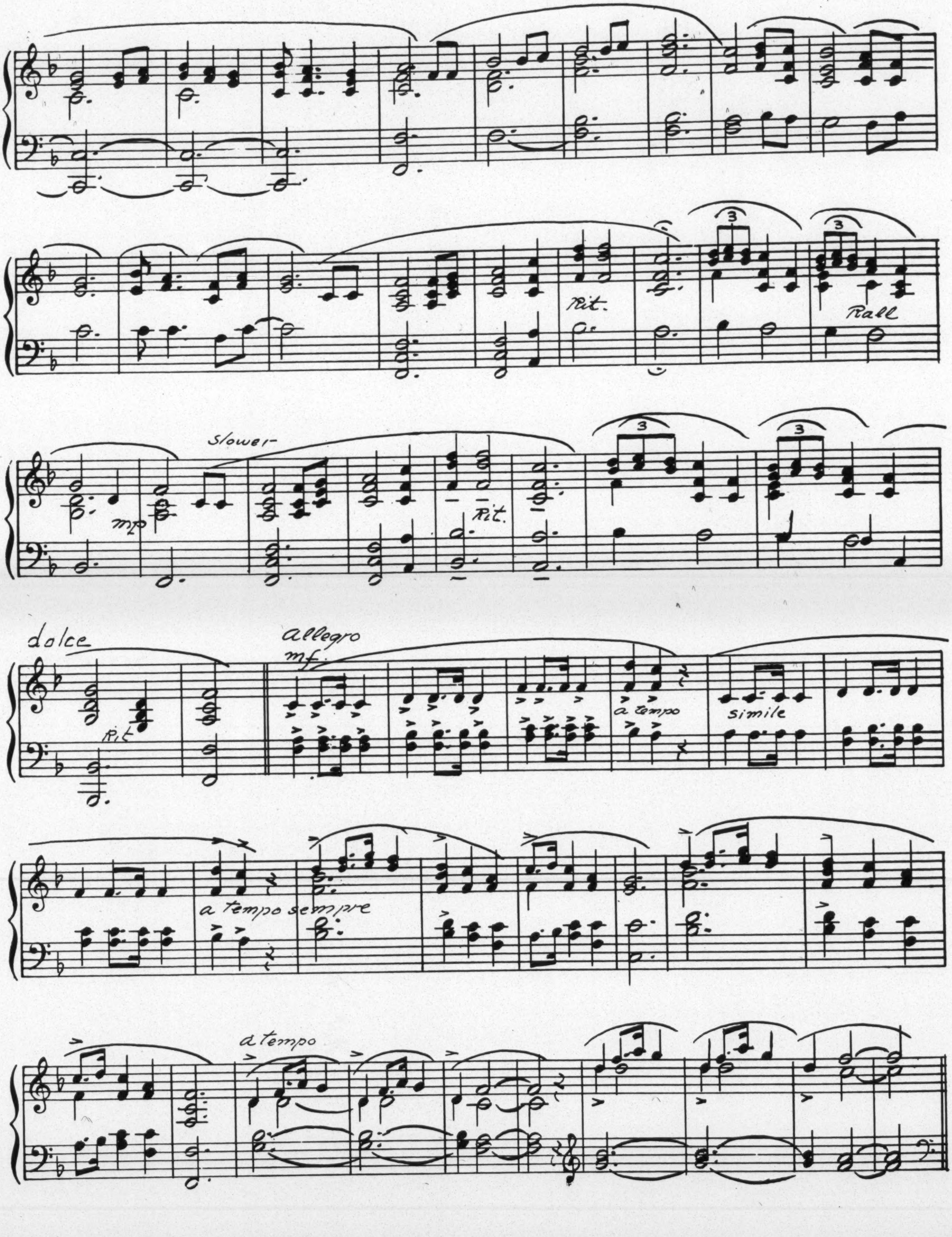
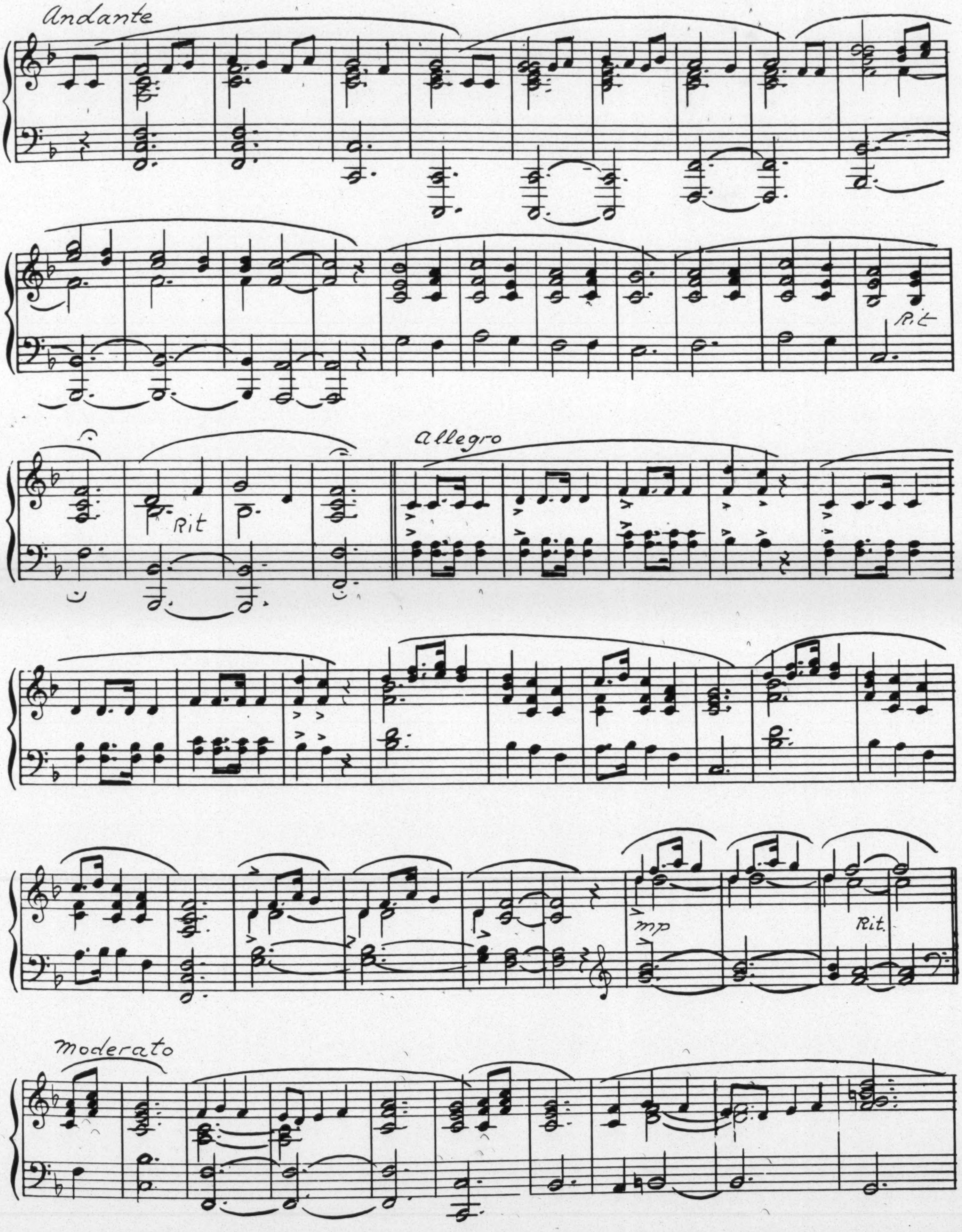
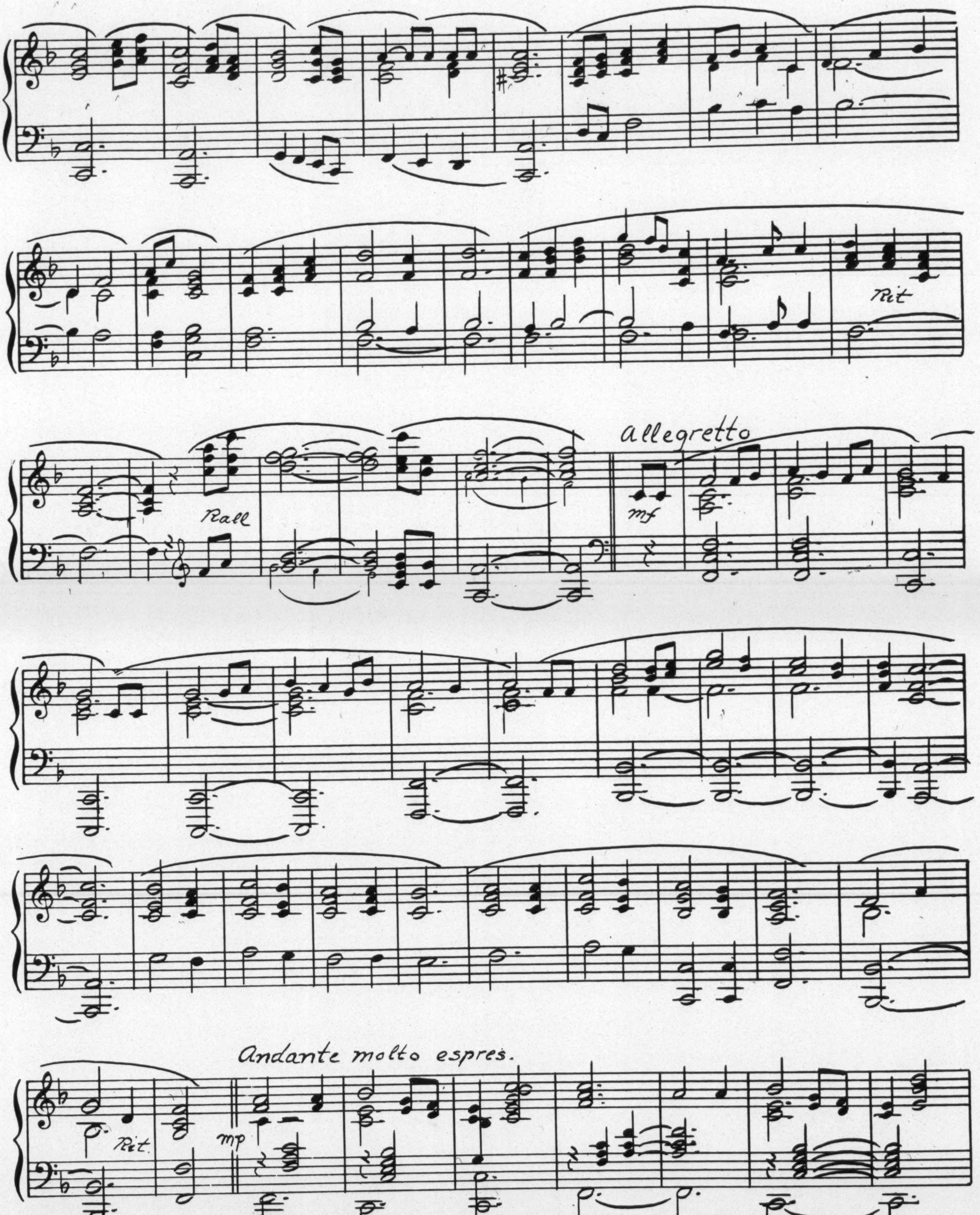
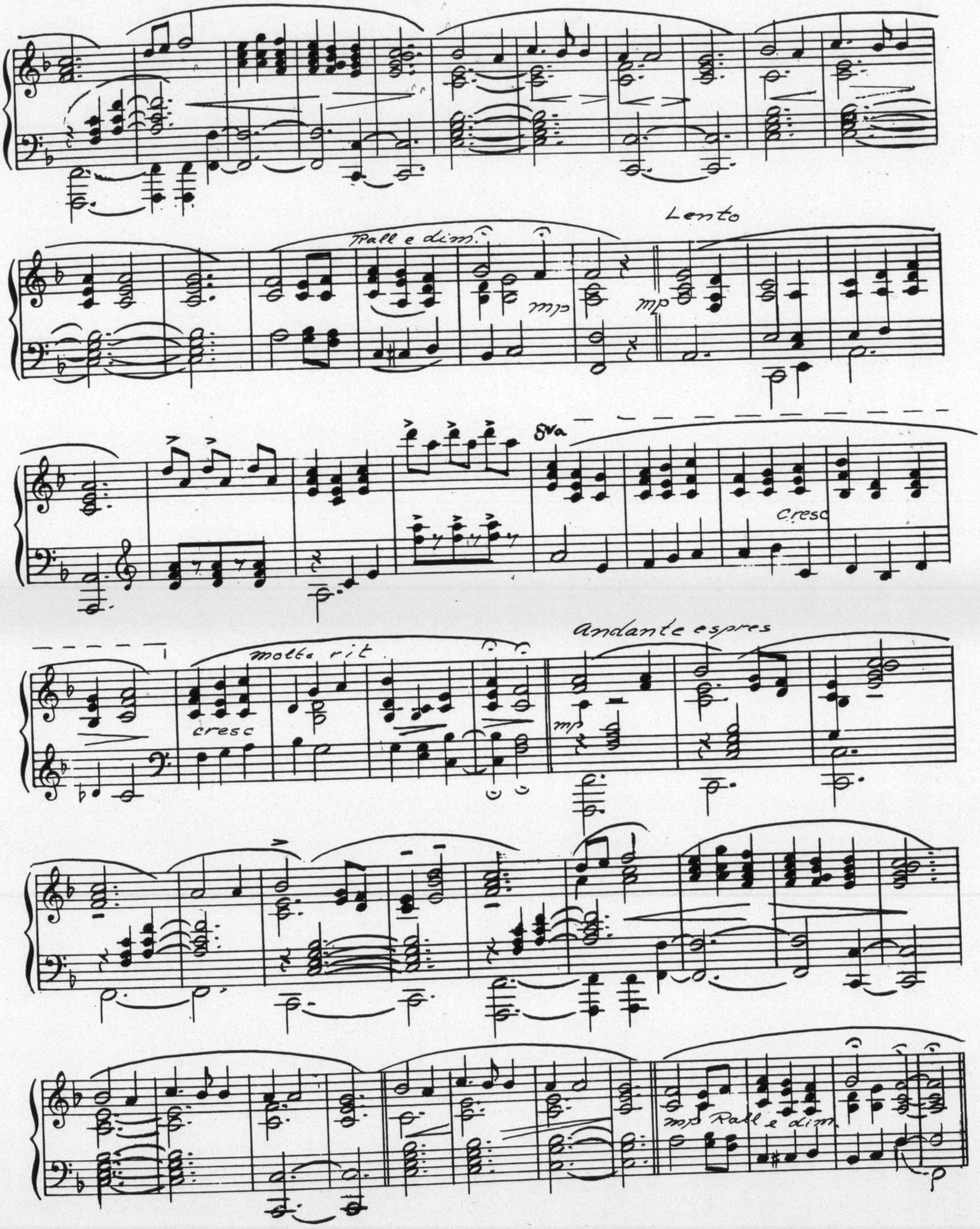

8va
8va
8va
Rit
Rit
p
Rit
marcato
maestoso
mf

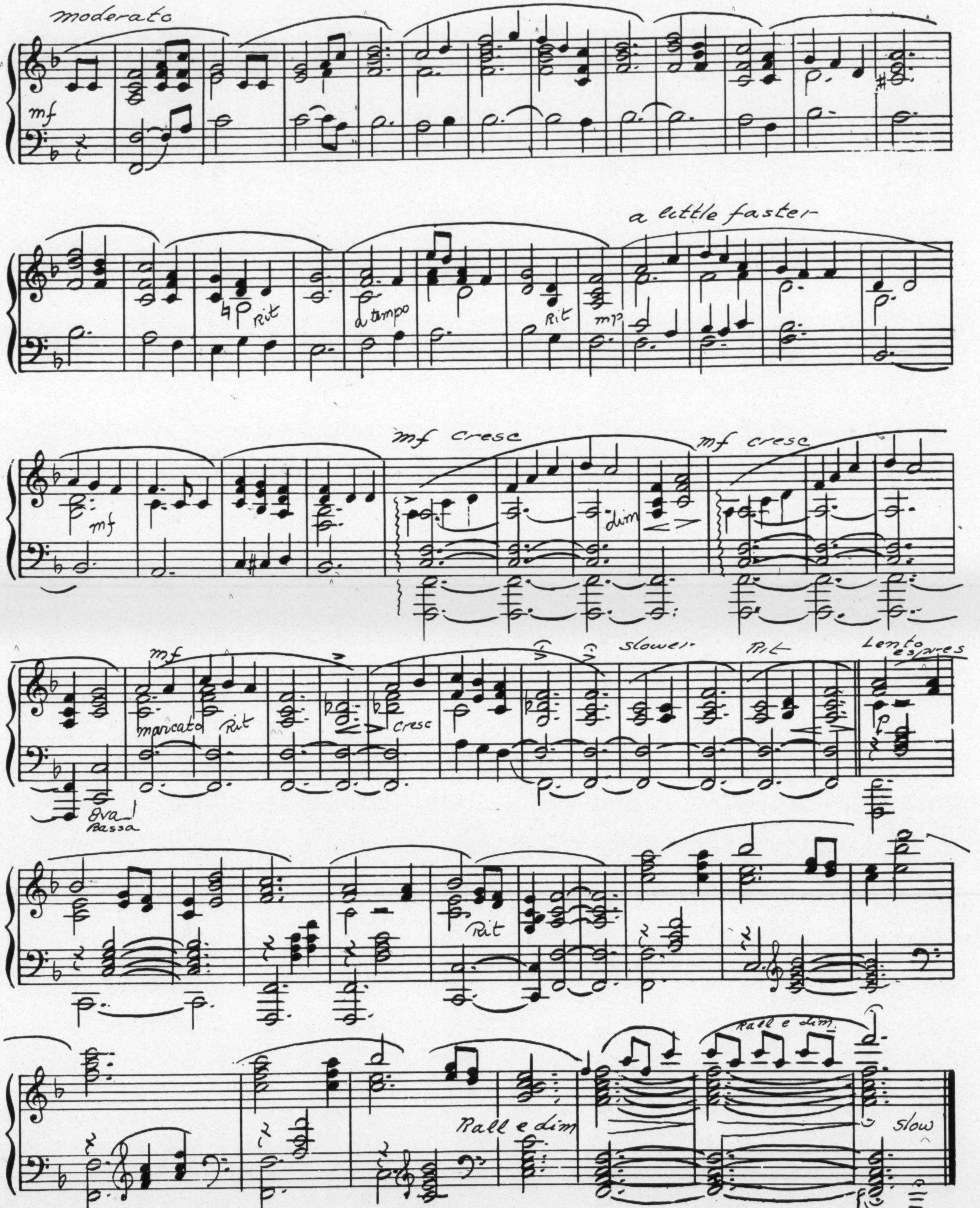

a little faster
mf
Rit.
a tempo
mf
Rit
a tempo
moderato
mp


Rit.
Rall
Slower
mp
Rit.
dolce
Rit
Allegro
mf
a tempo
simile
a tempo sempre
a tempo


Andante
Rit
Rit
Allegro
mp
Rit.
Moderato


Rit
Rall
Allegretto
mf
Andante molto espres.
Rit.
mp


Rall e dim.
mp
mp
Lento
8va
cresc
molto rit
cresc
Andante espres
mp
mp Rall e dim.


moderato
mf
♮p
Rit
a tempo
Rit
mp
a little faster
mf
mf cresc
dim
mf cresc
mf
marcato
Rit
cresc
8va Bassa
slower
Rit
Lento espres
p
Rit
Rall e dim
Rall e dim
slow

Afro-American Concerto

FOR THE

PIANO

BY

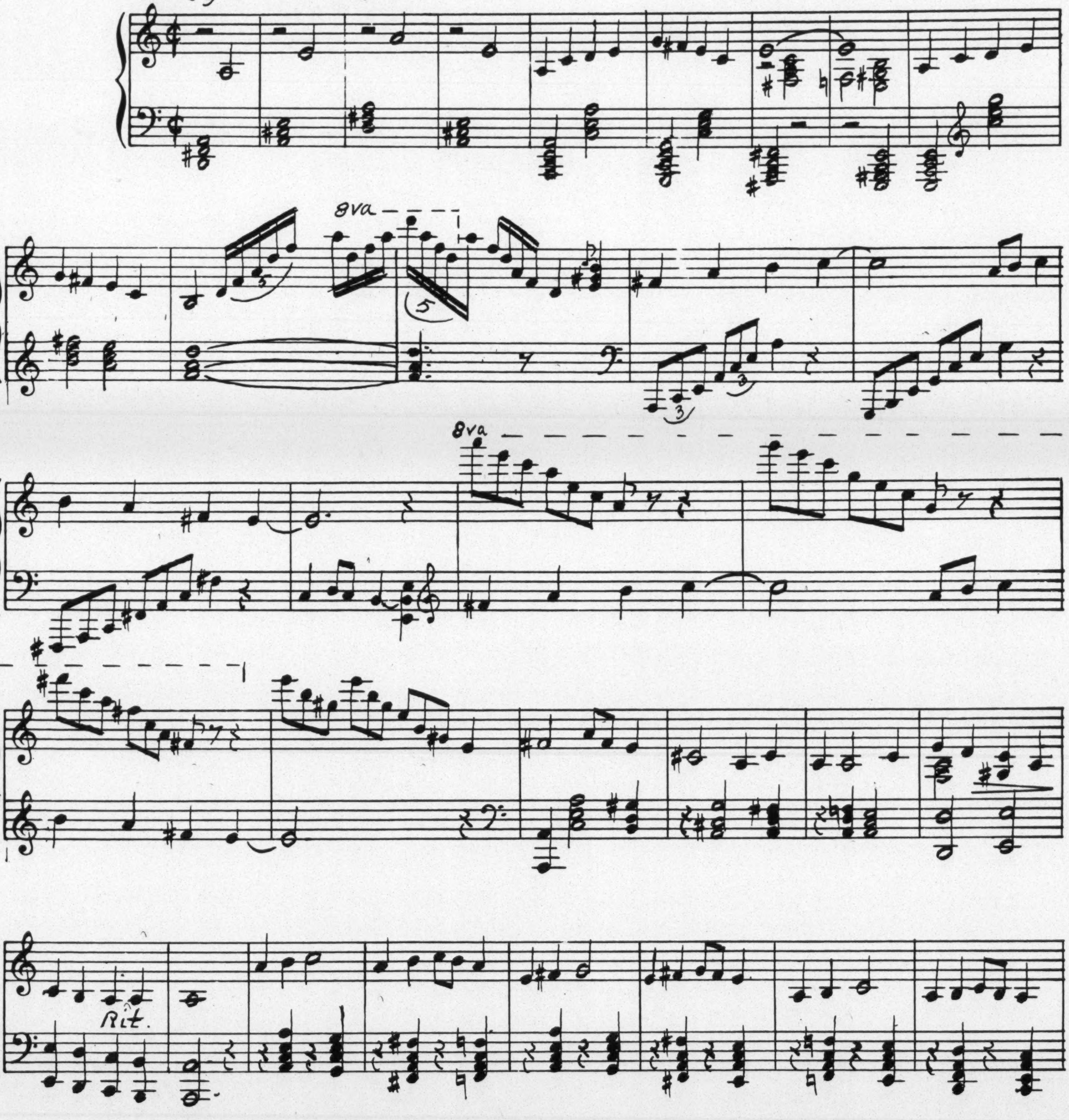
Ray Crabtree

Published by
RAY CRABTREE
NEW YORK

Afro-American Concerto
for Piano

by Ray Crabtree

Allegro moderato


8va
5
3
3
8va
Rit.

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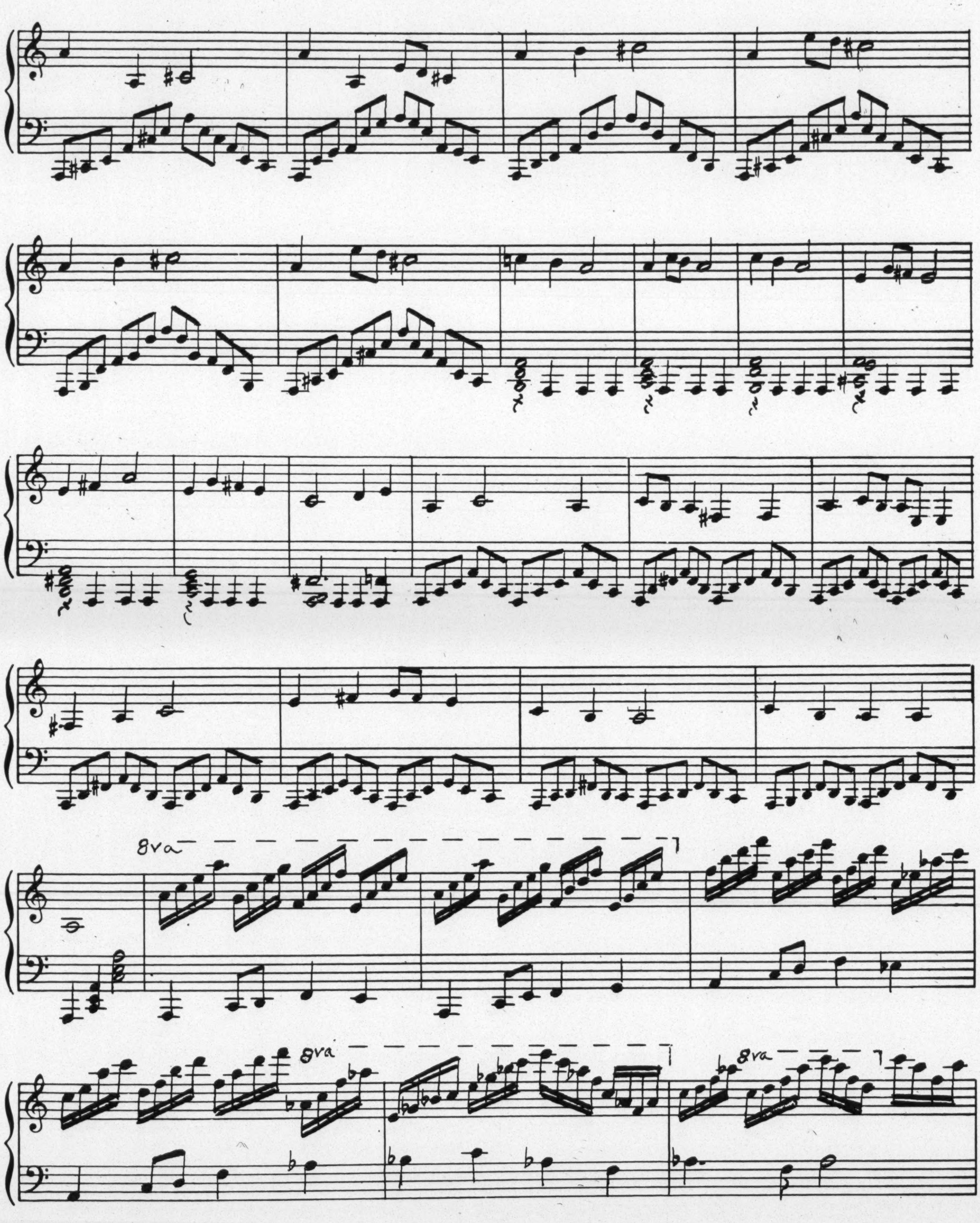
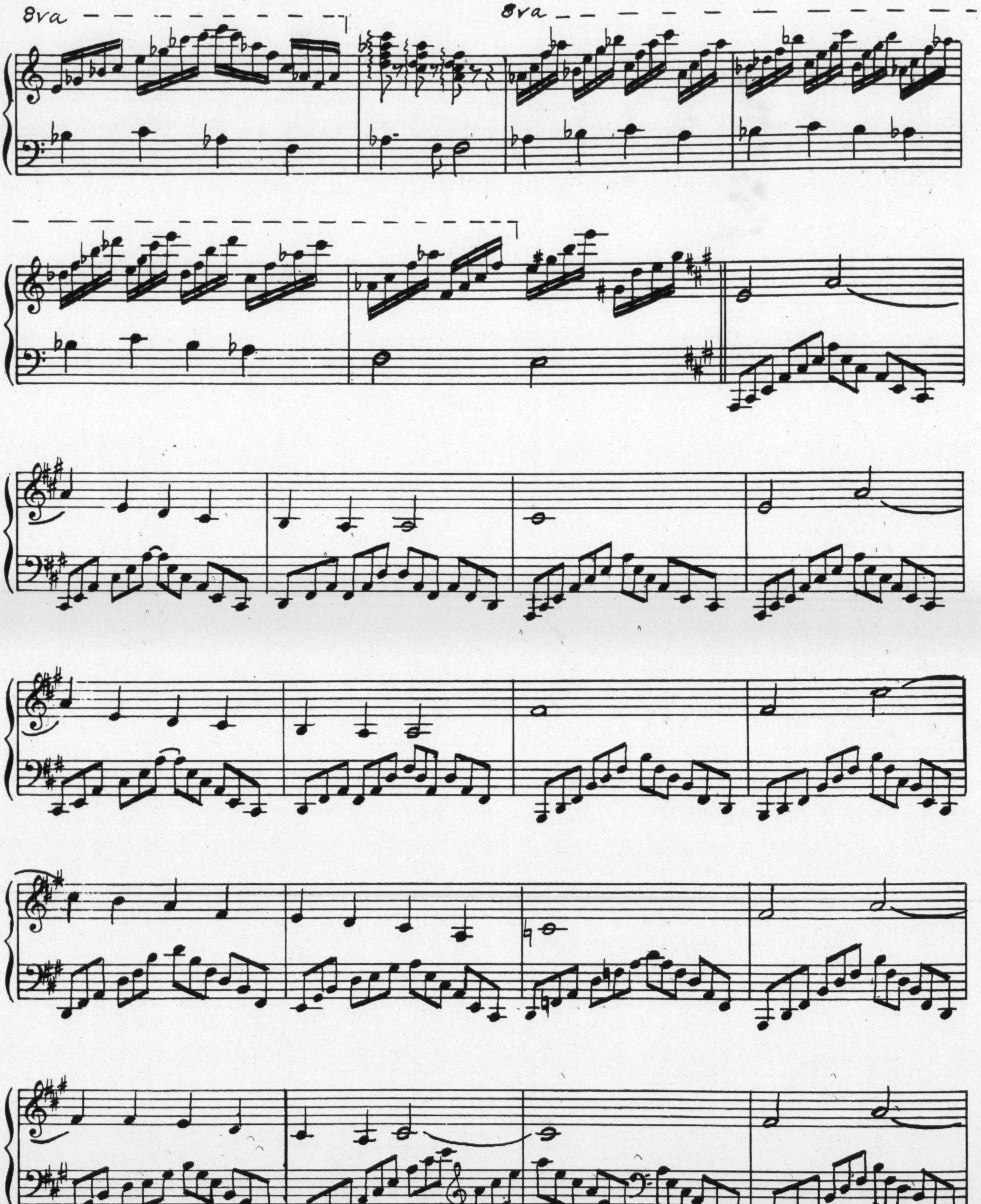
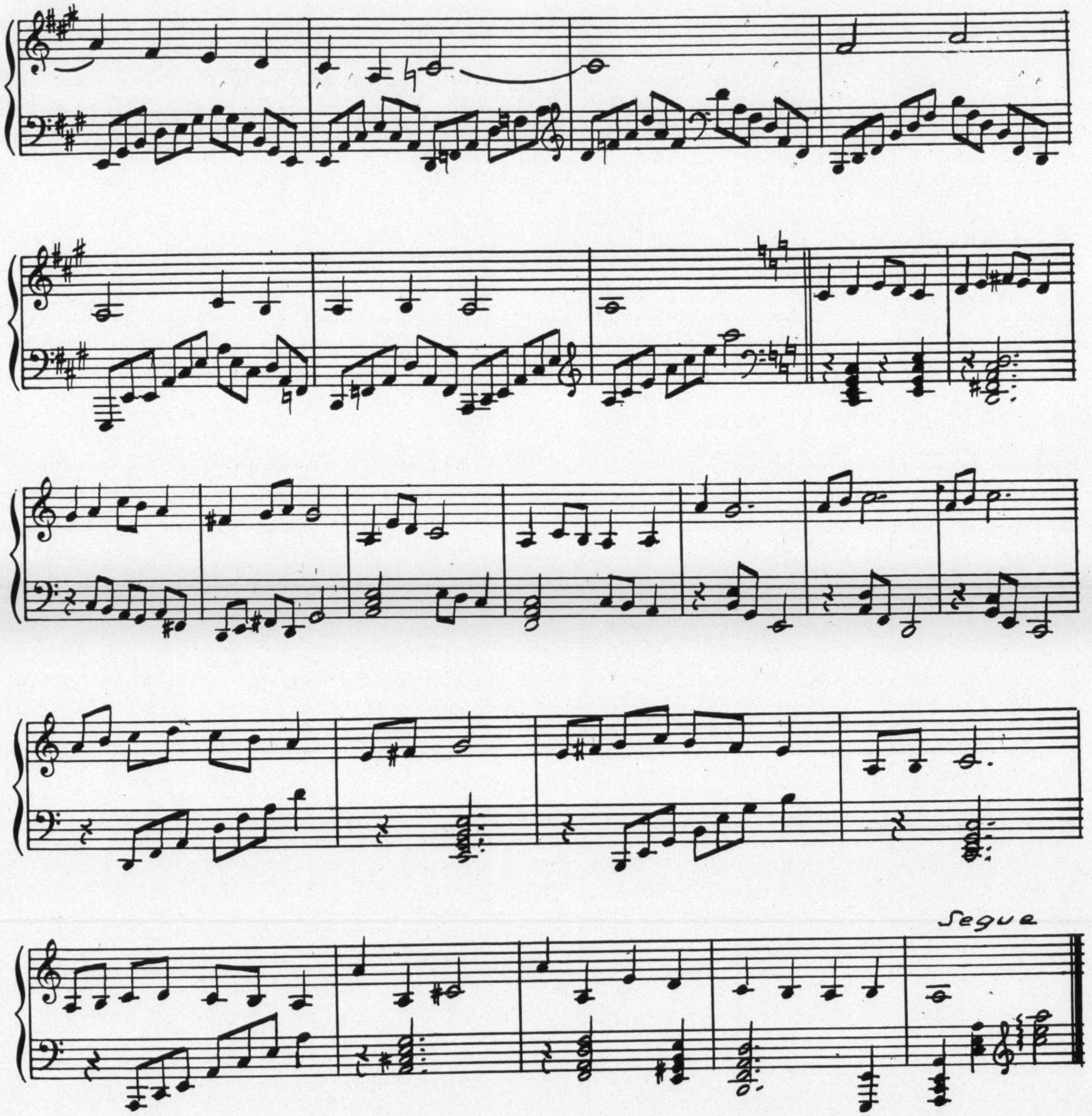
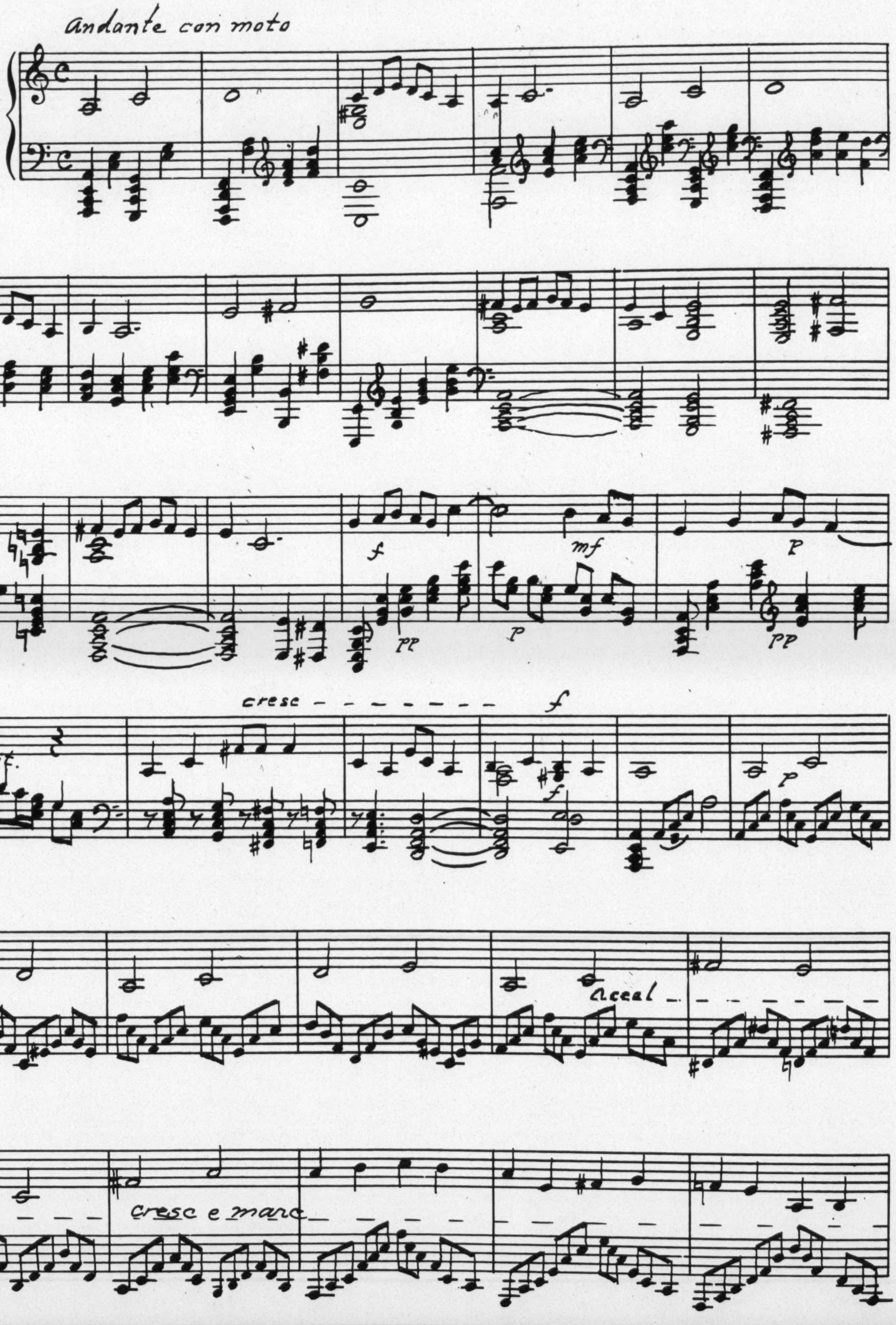
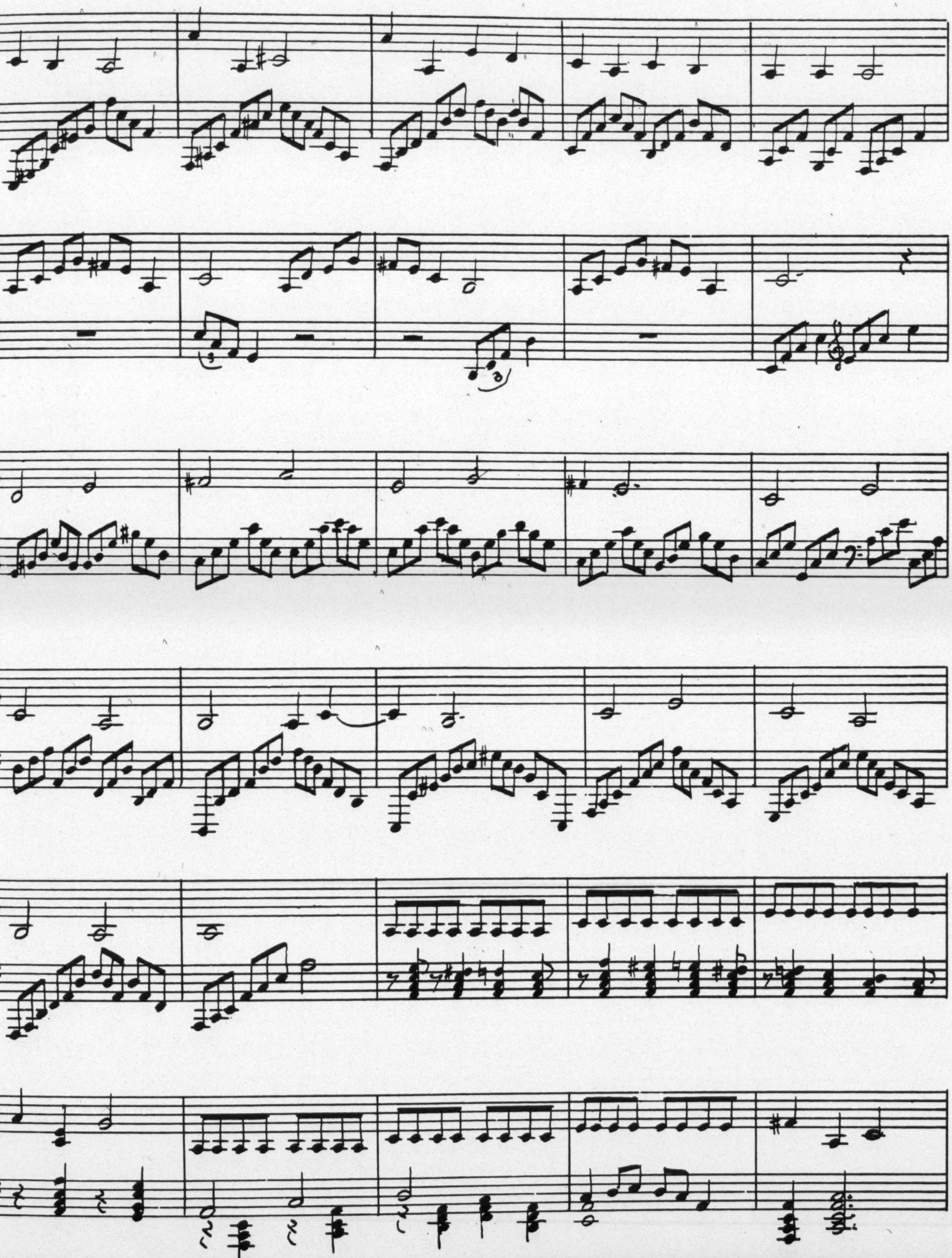

8va
8va
8va

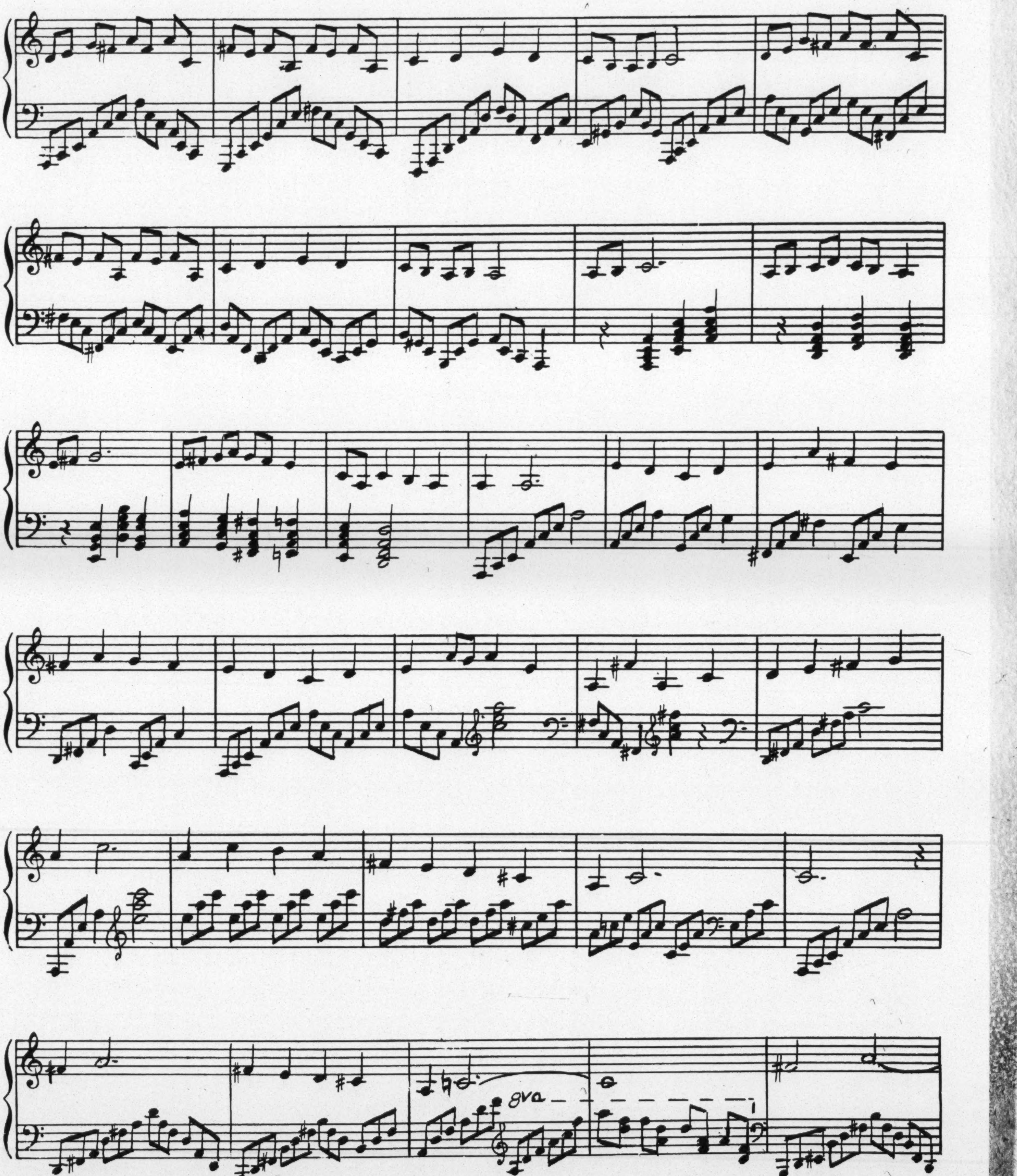

8va
8va


Segue

Andante


Andante con moto
f
mf
p
pp
p
pp
Rit.
cresc
f
f
p
Accel
cresc e marc

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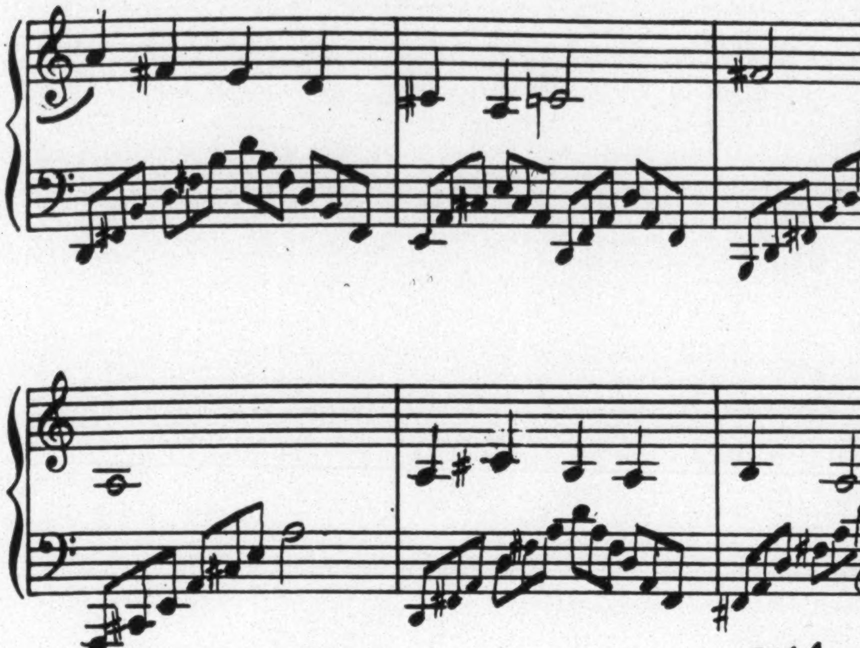
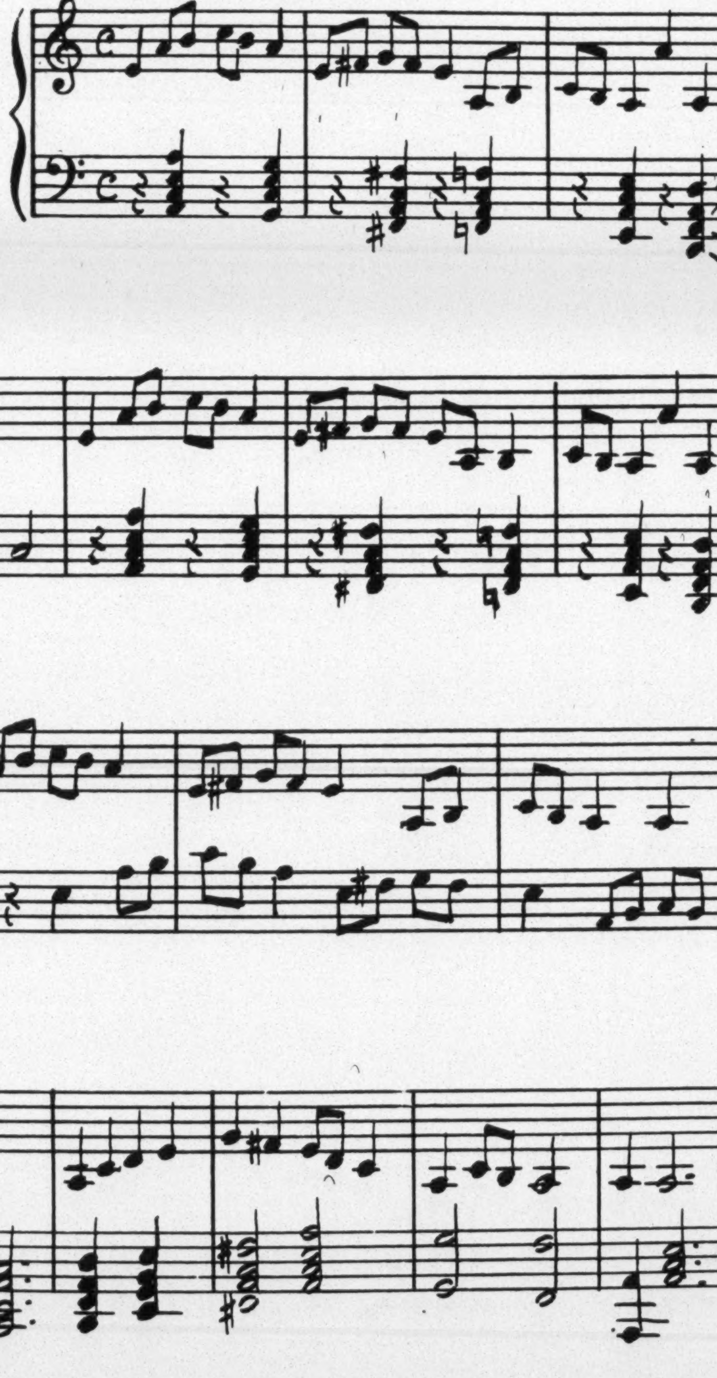
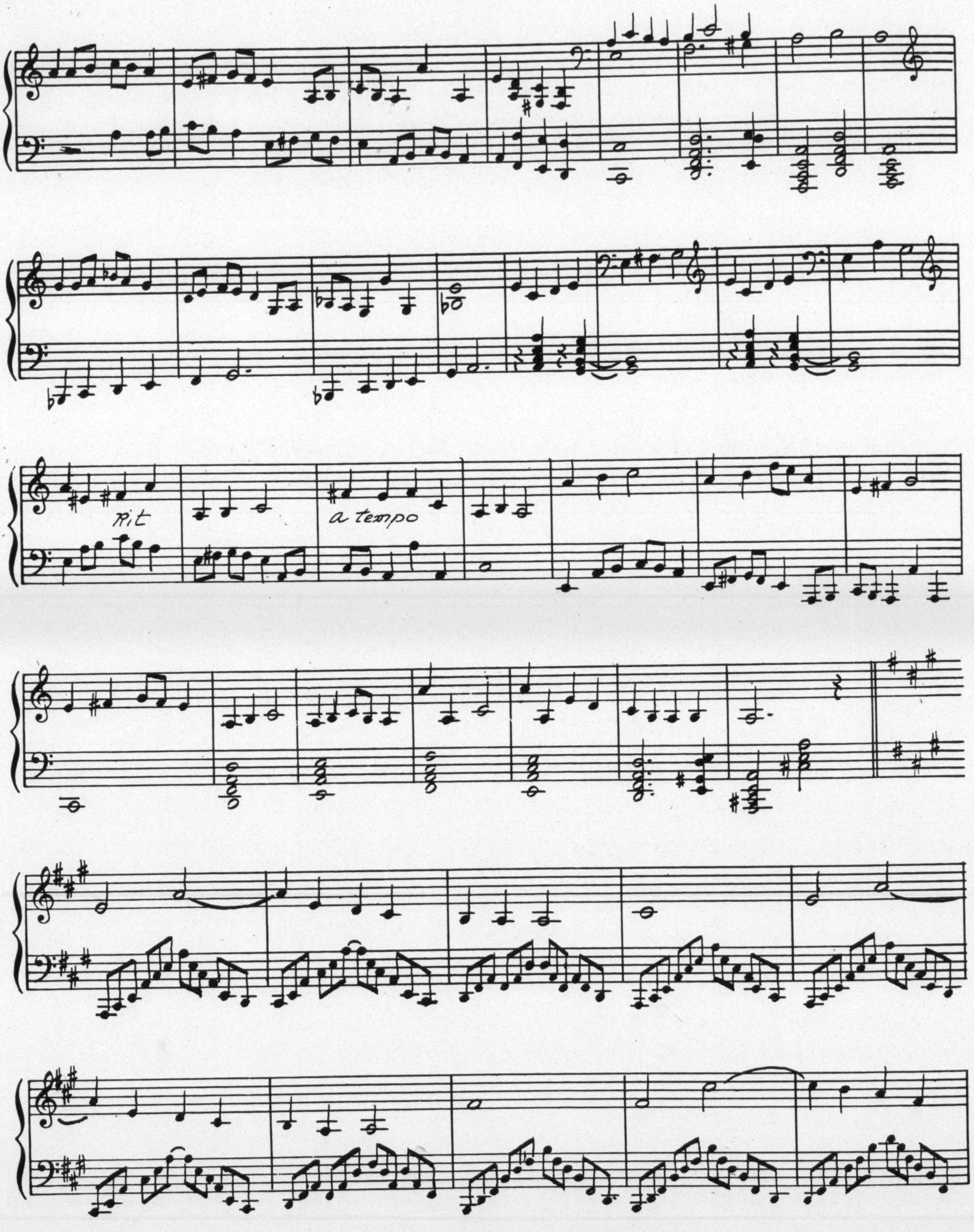
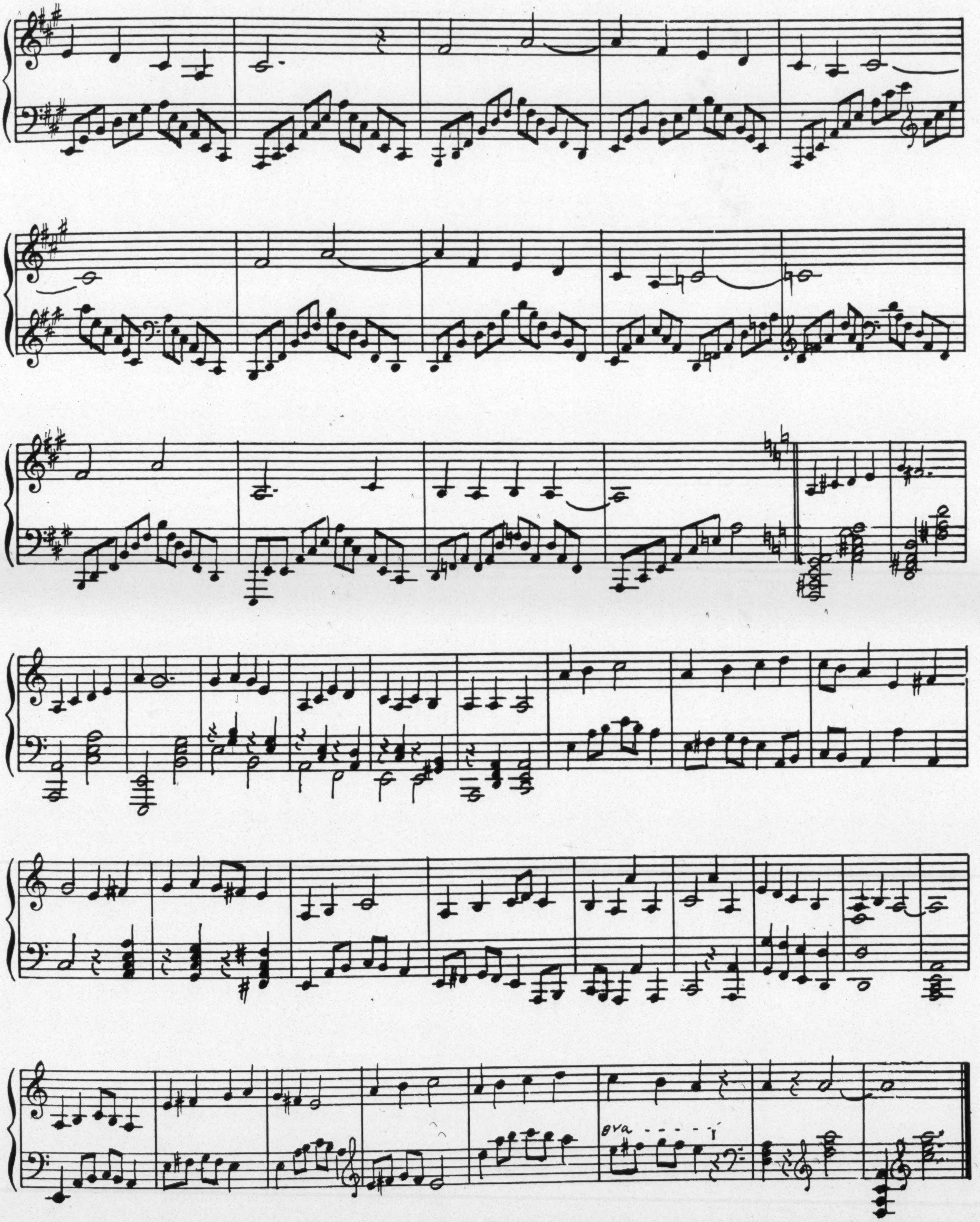


Allegro

Allegro Vivace




Rit
a tempo


8va

MY LIFE

I am like a tree whose tender branches have been tied down by spoiled kids to allow it to grow crooked. Also I am like a wild rose bush, it will live in any soil, like the strong wind which blows the weather cock around on the steeple. I am not the friend of the individual only. I am the friend of the people.

RAY CRABTREE

204 South Beverly Drive
Beverly Hills, California
November 23, 1942

Mr. Paul Robeson
1123 Broadway, Room 802
New York City

My dear Paul Robeson:

We have sent you records and piano copies of

"The Four Freedoms"
"MacArthur's Message"
"Damn the Torpedoes!"
"The Times That Try Men's Souls"

Herewith we are enclosing the lyrics.

There is one discrepancy between the piano copy and the recording of "The Four Freedoms." You will notice the piano copy contains the additional phrase and music "That's the heart of the charter we'll share everywhere ... etc." We are also enclosing extra verse for "Damn the Torpedoes."

We hope your reaction to the numbers will be favorable and that you will use them.

With kindest regards from Jay Gorney and Henry Myers,

Sincerely yours,

Edward Eliscu

Edward Eliscu

Myers-Eliscu-Gorney

THE FOUR FREEDOMS

Now Mister Roosevelt and Mister Churchill
They were sitting on a boat
"Hey Mister Roosevelt!" said Mister Churchill
"I've been thinking while afloat;
Our people are together in a people's war
Together they are in it 'cause they know the score
And they want it put in writing what they're fighting for
And that's a job that we
Can do while we're at sea."

Now Mister Roosevelt and Mister Churchill
They are democratic men
Said Mister Roosevelt to Mister Churchill
"Let me have your fountain pen.
What we ought to write is something like your Magna Charta
Something for humanity, so for a starter
Whatyasay we call it the Atlantic Charter?"
Said Mister Roosevelt
'Cause that's the way he felt.

"O.K." answered Mister Churchill
".K." pulling up a chair
And four democratic freedoms
Were written then and there:

Number one: Freedom of Expression
Number two: Freedom of Religion
Number three: Freedom from Want
Number Four: Freedom from Fear
Ev'rywhere in the world.
That's worth fighting for
And come what may
Whether peace or war
No one shall take those liberties away.

Number one: Freedom of Expression (check)
Number two: Freedom of Religion (check)
Number three: Freedom from Want (check)
Number four: Freedom from Fear (check)
That's the heart of the charter we'll share
Everywhere, everywhere in the world.

(Continued)

Said Mister Roosevelt to Mister Churchill:
"Well, I'll see you soon again."
Said Mister Roosevelt to Mister Churchill:
"Thanks for lending me your pen.
We have stated what a victory has got to bring
A promise of security and ev'rything
It's the common people's century!
Let Freedom ring!
Said Mister Roosevelt
Said Mister Winston Churchill
Said Mister Joseph Stalin
Said Mister Chang-Kai-Shek
Said President Comacho
Said Queen Wilhemina
Said King George of Greece
And Peter of Yugoslavia
And Gen'ral Charles de Gualle --

(spoken): And so say all of us
Here
And ev'rywhere in the world.

* * *

Myers-Eliscu-Gorney

MAC ARTHUR'S MESSAGE
to the Russian Army

Have you heard
Of the note
That General MacArthur wrote
To the gallant Russian Army 'cross the sea
Upon their anniversary?
What he said
Will be read
When the very last Nazi is dead.
From our own MacArthur's famous note
Let's quote:

"The world situation
At the present time
Indicates that the hope of civilization
Rests on the worthy banners
Rests on the worthy banners
Of the courageous Russian Army."

Then he went on to say:

"During my lifetime
I have participated
In a number of wars
And have witnessed others
As well as studied
In great detail
The campaigns of outstanding leaders of the past.

In none have I observed
Such effective resistance
To the heaviest blows
Of a hitherto undefeated enemy
Followed by a smashing counter-attack
Which is driving the enemy back
Driving the enemy back
Back to his own land.

The scale and grandeur of this effort
Mark it
As the greatest military achievement
The greatest military achievement
In all history.

(Continued)

If it's so
If it's true,
Then what can America do
For that gallant Russian Army 'cross the sea
Who battle for our liberty?
With our planes
With our tanks
We'll attack the enemy's flanks
So they'll know MacArthur spoke for all us Yanks:

"The world situation
At the present time
Indicates that the hope of civilization
Rests on the worthy banners
Rests on the worthy banners
Of the courageous Russian Army.
Of the courageous Russian Army.
Of the courageous Russian Army."

* * *

Myers-Eliscu-Gorney

THE TIMES THAT TRY MEN'S SOULS

M-M-M-M-M-M-M
If you want to know your country's future
You've got to know your country's past

Take, for instance, Tom Paine
At Valley Forge
Sitting in the snow
Writing
To Washington's weary, ragged, frozen army.

This is what he wrote
On a drumhead!

> These are the times that try men's souls
> The summer soldier and the sunshine patriot
> Will in this crisis shrink
> From the service of their country
>
> But he that stands it now
> Yes he that stands it now
> Deserves the love and thanks
> Of man and woman
>
> (Man and woman)

Well sir
Washington ordered that read to all the soldiers
And do you know what happened? --
We crossed the Delaware!

Again today there's a dread situation
But don't despair for the life of the nation
There's no Tom Paine with a drum in the snow
But our President quotes him on the radio:

> These are the times that try men's souls
> But he who stands it now
> Deserves the love and thanks
> Of man and woman
>
> (Man and woman)

These are the times that try men's souls.

* * *

Myers-Eliscu-Gorney

DAMN THE TORPEDOES

When Farragut sailed for Mobile Bay
He heard torpedoes were in the way
Ya know what Admiral Farragut said?
"Damn the torpedoes! Full steam ahead!"
The experts said: "We'll meet our doom!
We'll never get through, there ain't no room!"
Ya know what Admiral Farragut said:
"Damn the torpedoes! Full steam ahead!"
"Damn the torpedoes! Full steam ahead!"
"Damn the torpedoes! Full steam ahead!"

Now Jimmy Doolittle flew over seas
Wanted to nip at the Nipponese
Cleared a cloud and looked below
And said: "By golly, there's To-ki-o!"
Oh Jimmy Doolittle he understood
Dooed his duty and he dooed it good
Somewhere Jimmy had heart it said:
"Damn the torpedoes ... etc."

Now Dorrie Miller was a colored gob
Holding down a mess-boy's job
BUT when the trouble with the Japs began
Proved that he was a fightin' man
Dropped his ladle and he grabbed a gun
Blazed away at the sons of the sun
Said while he fed 'em red-hot lead:
"Damn the torpedoes ... etc."

Now Doctor Wassell of the U.S.A.
Was under fire down Java way
Twelve wounded men were in his care
And not an ambulance anywhere
One by one he got them away
Got 'em on a boat to Au-stra-li-ay
And every one of the wounded said:
"Damn the torpedoes ... etc."

And so it is, and so it goes,
We've gotta be up and on our toes
We learn from what has gone before
There ain't no other way to wina war
The cowards have their ifs and buts
But we've got plenty of Farraguts
Are we gonna do what the Admiral said?
Yes!
Yes!
Damn the torpedoes! Full steam ahead!
Damn the torpedoes! Full steam ahead!
Damn the torpedoes! Full steam ahead!

(Continued)

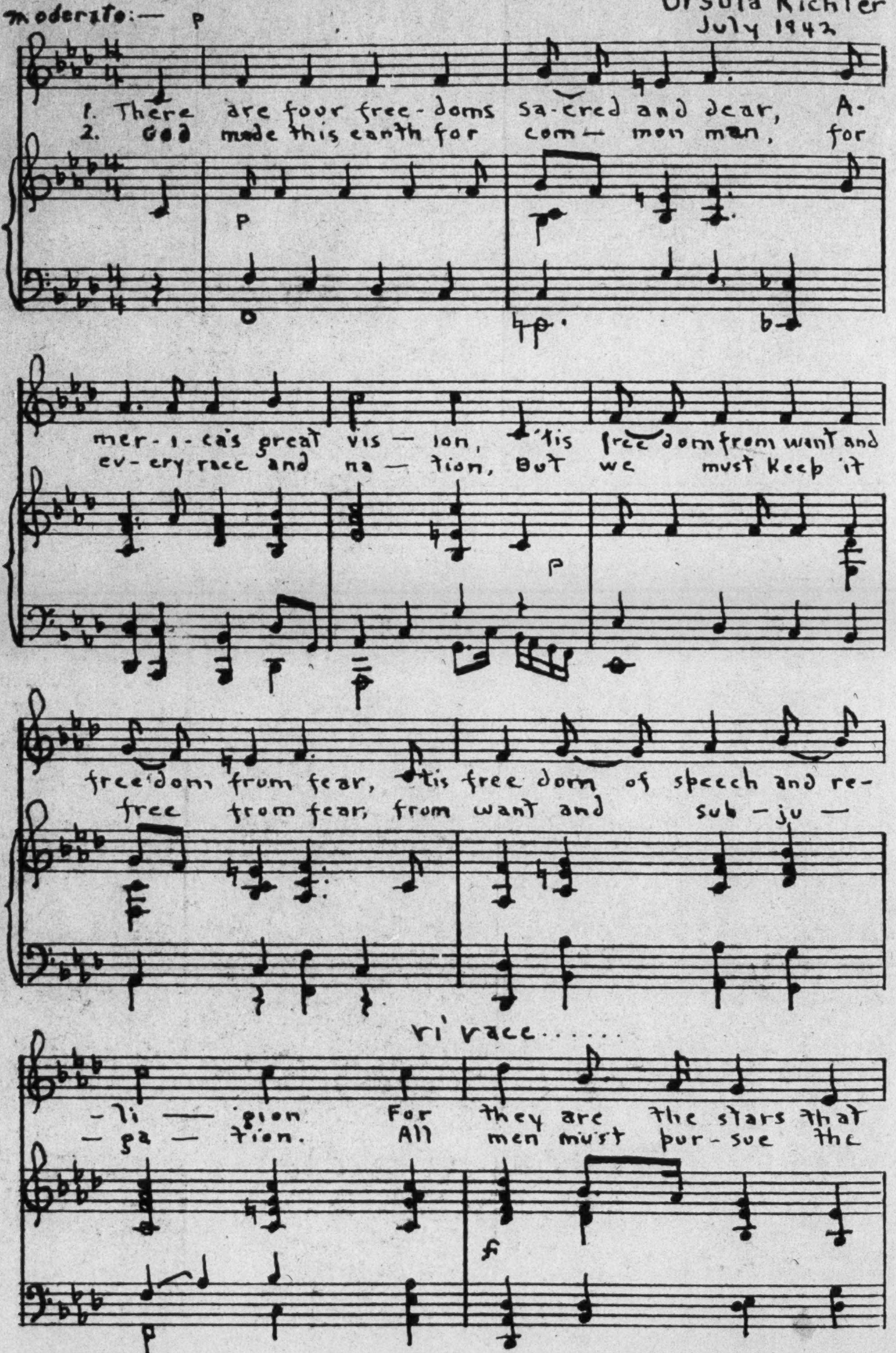
EXTRA CHORUS:

Now the good ship Squalus was a submarine
She sank to the bottom of the ocean green.
A lot of people had given up hope
But the Squalus hollered, "Hey, throw me a rope"
So they raised her and fixed her and sent her to sea
And she sank three ships of the enemy.
And the moral is: when they tell you you're dead:
"Damn the torpedoes ... etc."

* * *

The Four Freedoms

Poetry and music —
Ursula Richter
July 1942


Moderato:— p
1. There are four free-doms sa-cred and dear, A-
2. God made this earth for com— mon man, for
mer-i-ca's great vis— ion, 'tis free dom from want and
ev-ery race and na— tion, But we must keep it
free dom from fear, 'tis free dom of speech and re-
free from fear, from want and sub-ju—
ri'vace.....
-li — gion For they are the stars that
— ga — tion. All men must pur-sue the
p
f

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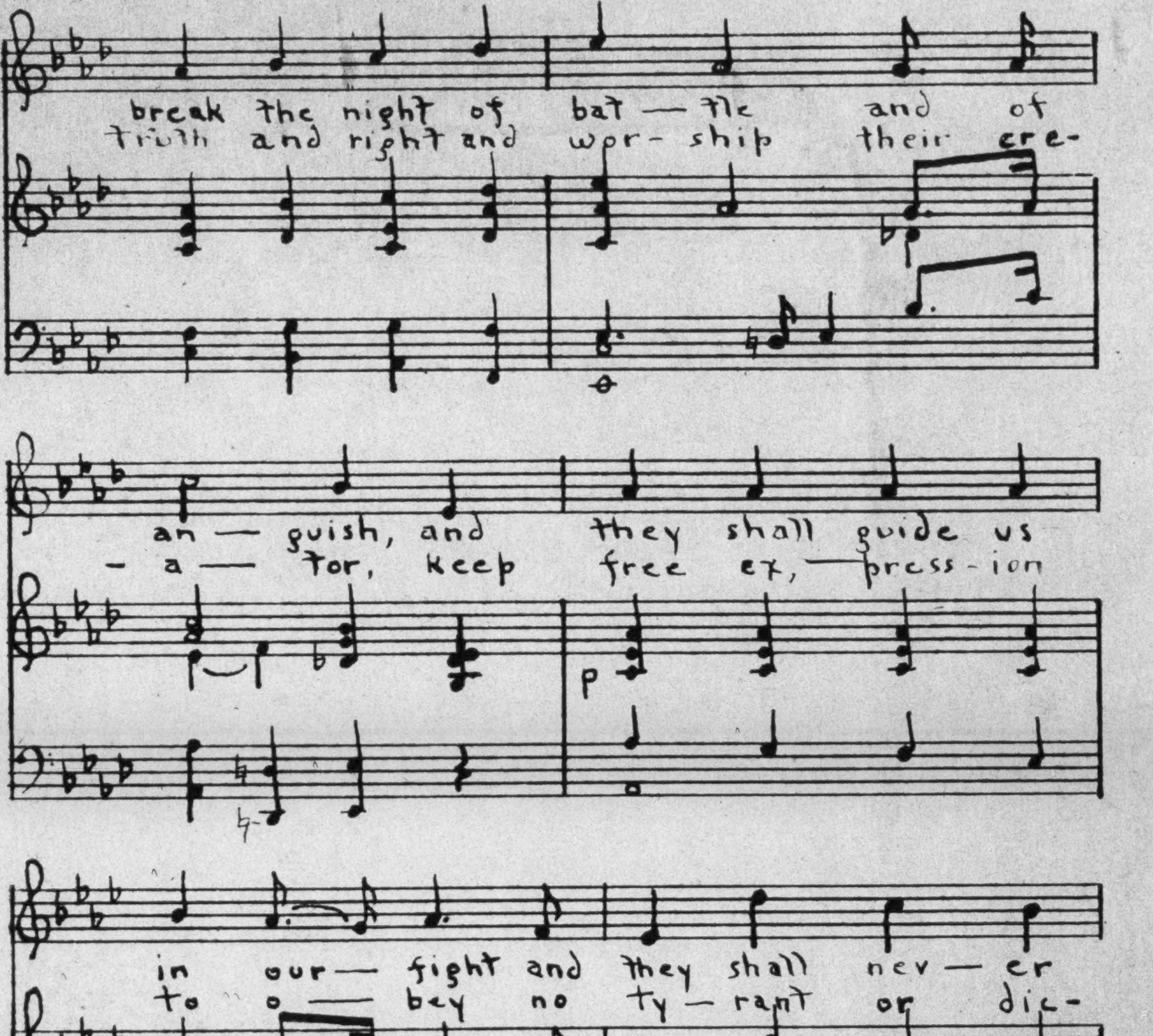
The Kayser Music Binding Co.
Chicago, Ill.


break the night of bat — tle and of
truth and right and wor — ship their cre-
an — guish, and they shall guide us
- a — tor, keep free ex, — press - ion
p
in our — fight and they shall nev — er
to o — bey no ty — rant or dic-
cres.-
f
van - ish, nev - er van — ish.
— ta - tor, no dic — ta — tor.
3. verse: →
ff

No. 2 – 12 Staves
The Kayser Music Binding Co.
Chicago, Ill.

3. We'll keep these freedoms in our heart
That they may live forever

They'll be our aim, we'll do our part
In solemn, strong endeavor.

We fight for life, that shall some day
Be free from all oppression

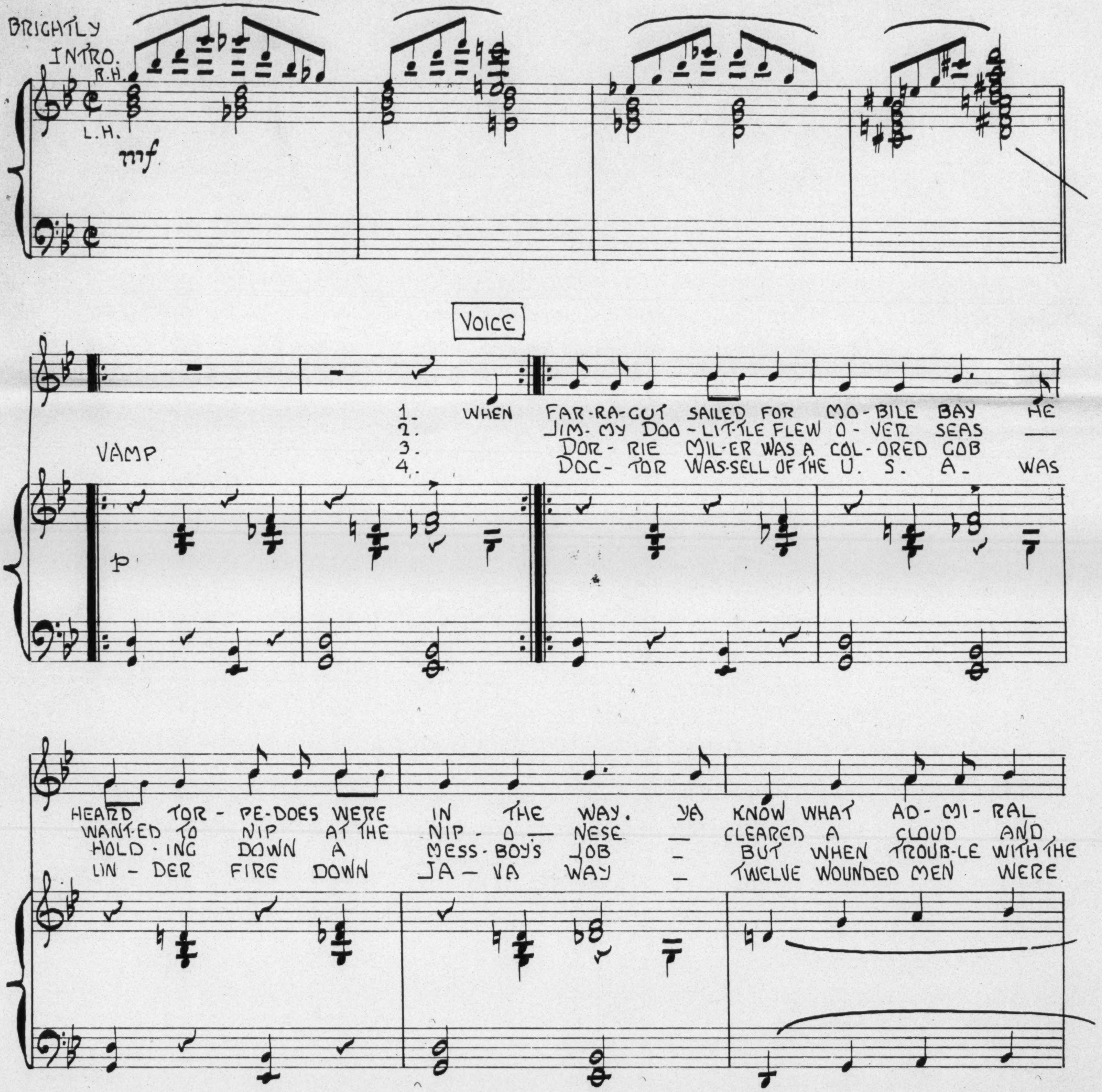
Four freedoms guide us on our way
To peace and liberation.

No. 2 – 12 Staves
The Kayser Music Binding Co.
Chicago, Ill.

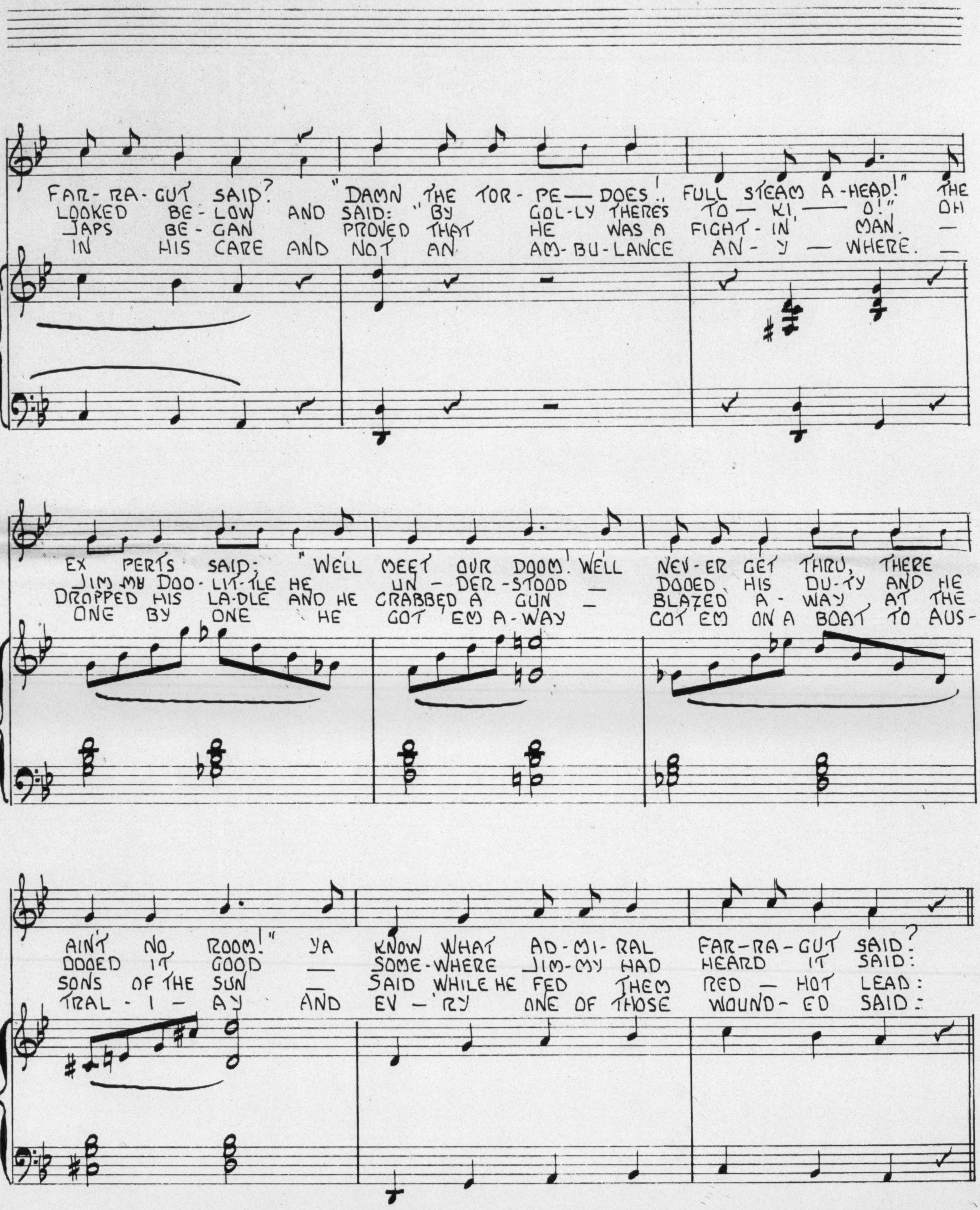
DAMN THE TORPEDOES!
(FULL STEAM AHEAD!)

LYRIC BY HENRY MYERS
AND EDWARD ELISCU

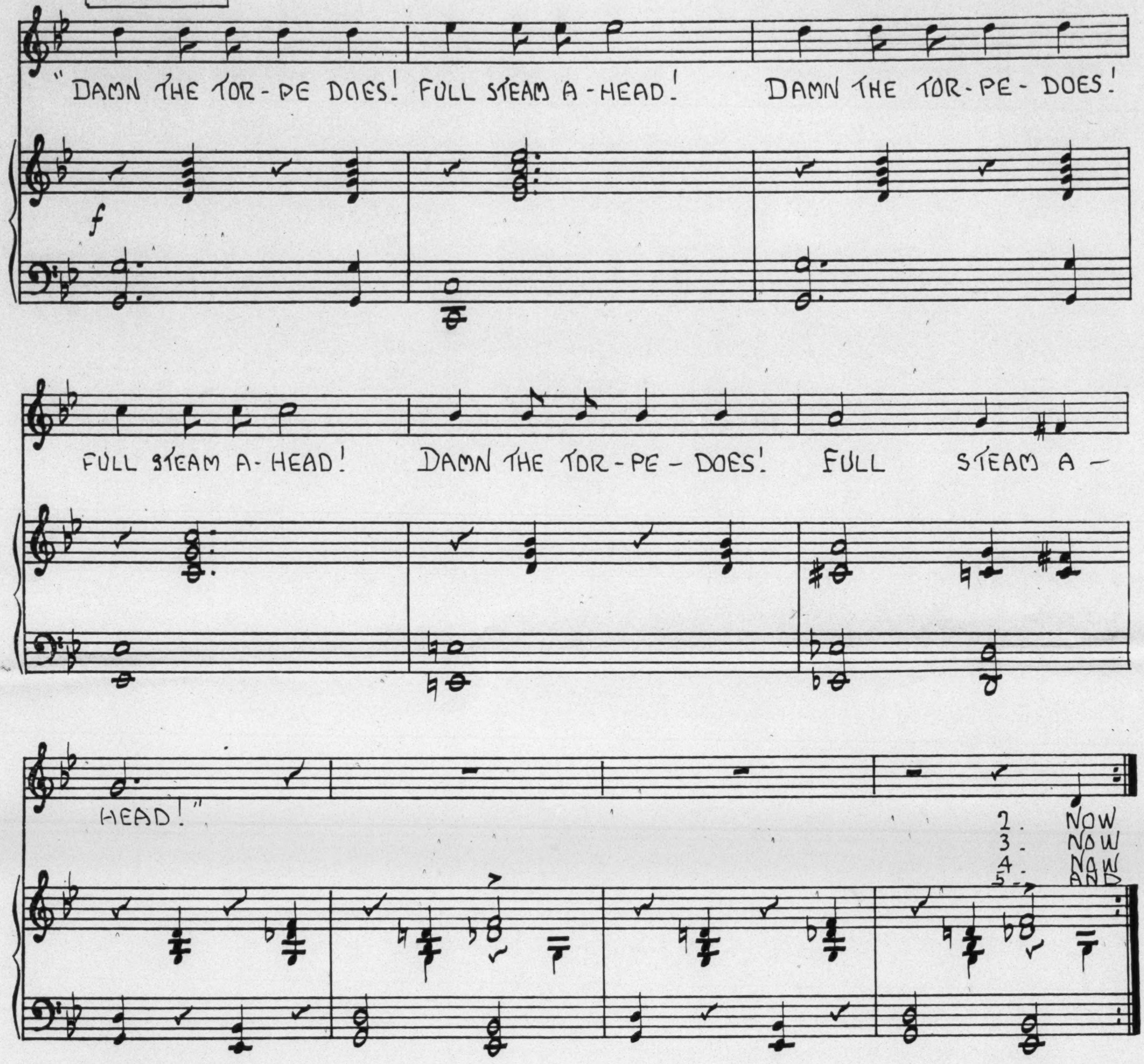
MUSIC BY
JAY GORNEY


BRIGHTLY
INTRO.
R.H.
L.H.
mf
VOICE
VAMP
p
1. WHEN FAR-RA-GUT SAILED FOR MO-BILE BAY HE
2. JIM-MY DOO-LIT-TLE FLEW O-VER SEAS —
3. DOR-RIE MIL-ER WAS A COL-ORED GOB
4. DOC-TOR WAS-SELL OF THE U. S. A. WAS
HEARD TOR-PE-DOES WERE IN THE WAY. YA KNOW WHAT AD-MI-RAL
WANT-ED TO NIP AT THE NIP-O-NESE — CLEARED A CLOUD AND,
HOLD-ING DOWN A MESS-BOY'S JOB — BUT WHEN TROUB-LE WITH THE
UN-DER FIRE DOWN JA-VA WAY — TWELVE WOUNDED MEN WERE

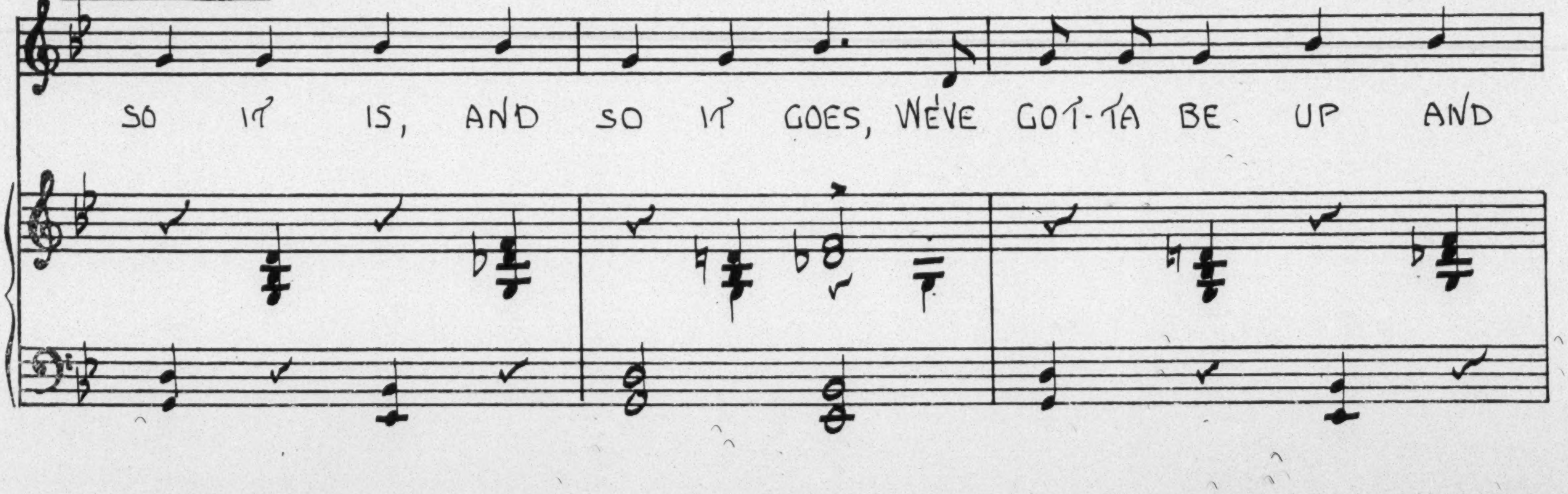
BEST AVAILABLE COPY

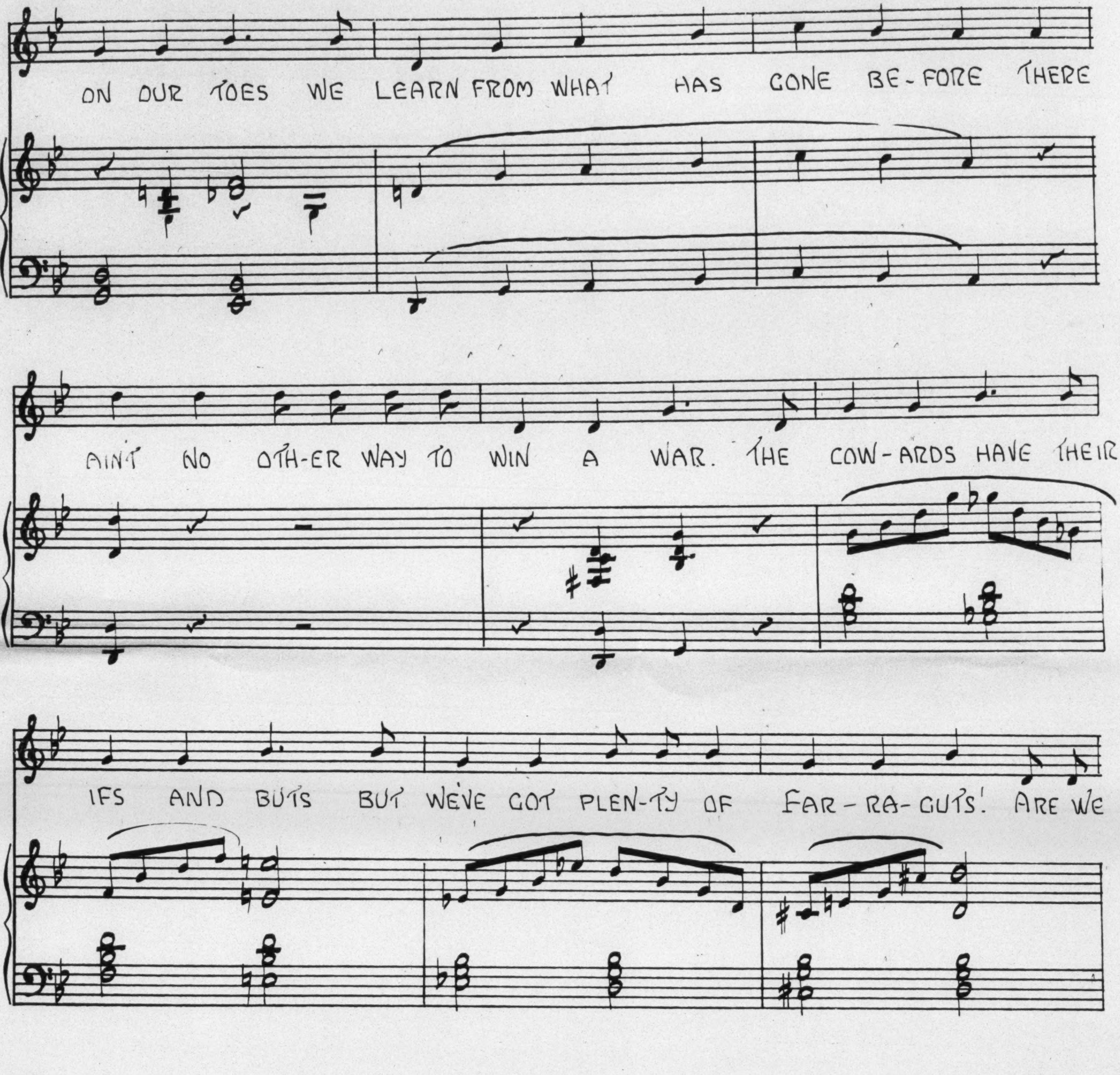

FAR-RA-GUT SAID? "DAMN THE TOR-PE—DOES! FULL STEAM A-HEAD!" THE
LOOKED BE-LOW AND SAID: "BY GOL-LY THERE'S TO—KI—O!" OH
JAPS BE-GAN PROVED THAT HE WAS A FIGHT-IN' MAN. —
IN HIS CARE AND NOT AN AM-BU-LANCE AN-Y—WHERE. —
EX PERTS SAID: "WE'LL MEET OUR DOOM! WE'LL NEV-ER GET THRU, THERE
JIM-MY DOO-LIT-TLE HE UN-DER-STOOD — DOOED HIS DU-TY AND HE
DROPPED HIS LA-DLE AND HE GRABBED A GUN — BLAZED A-WAY AT THE
ONE BY ONE HE GOT 'EM A-WAY GOT EM ON A BOAT TO AUS-
AIN'T NO ROOM!" YA KNOW WHAT AD-MI-RAL FAR-RA-GUT SAID?
DOOED IT GOOD — SOME-WHERE JIM-MY HAD HEARD IT SAID:
SONS OF THE SUN — SAID WHILE HE FED THEM RED—HOT LEAD:
TRAL-I-AY AND EV-'RY ONE OF THOSE WOUND-ED SAID:

CHORUS.

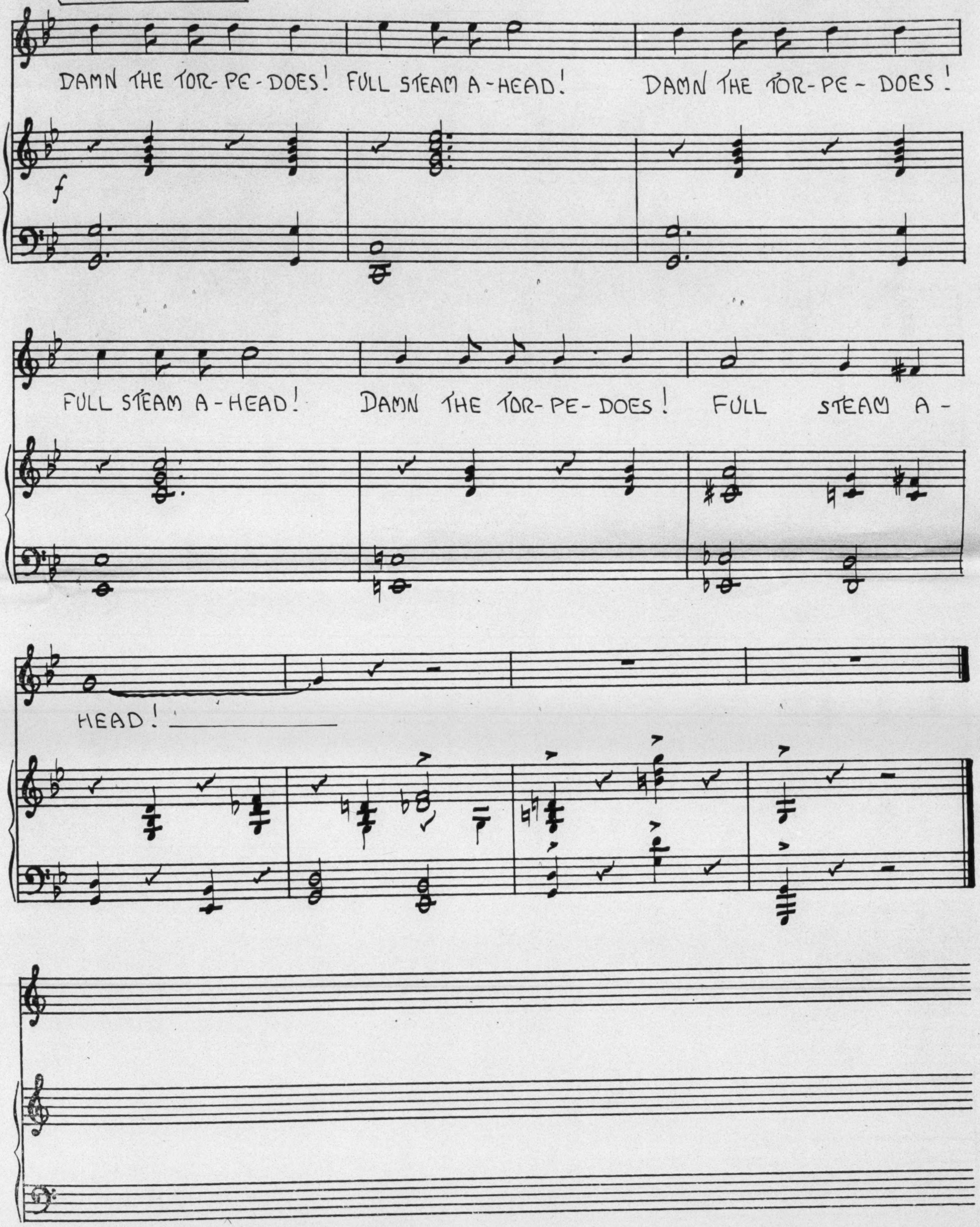

"DAMN THE TOR-PE DOES! FULL STEAM A-HEAD! DAMN THE TOR-PE-DOES!
f
FULL STEAM A-HEAD! DAMN THE TOR-PE-DOES! FULL STEAM A-
HEAD!"
2. NOW
3. NOW
4. NOW
5. AND

5TH VERSE


SO IT IS, AND SO IT GOES, WE'VE GOT-TA BE UP AND


ON OUR TOES WE LEARN FROM WHAT HAS GONE BE-FORE THERE
AIN'T NO OTH-ER WAY TO WIN A WAR. THE COW-ARDS HAVE THEIR
IFS AND BUTS BUT WE'VE GOT PLEN-TY OF FAR-RA-GUTS! ARE WE
GON-NA DO WHAT THE AD-MI-RAL SAID? YES! YES!

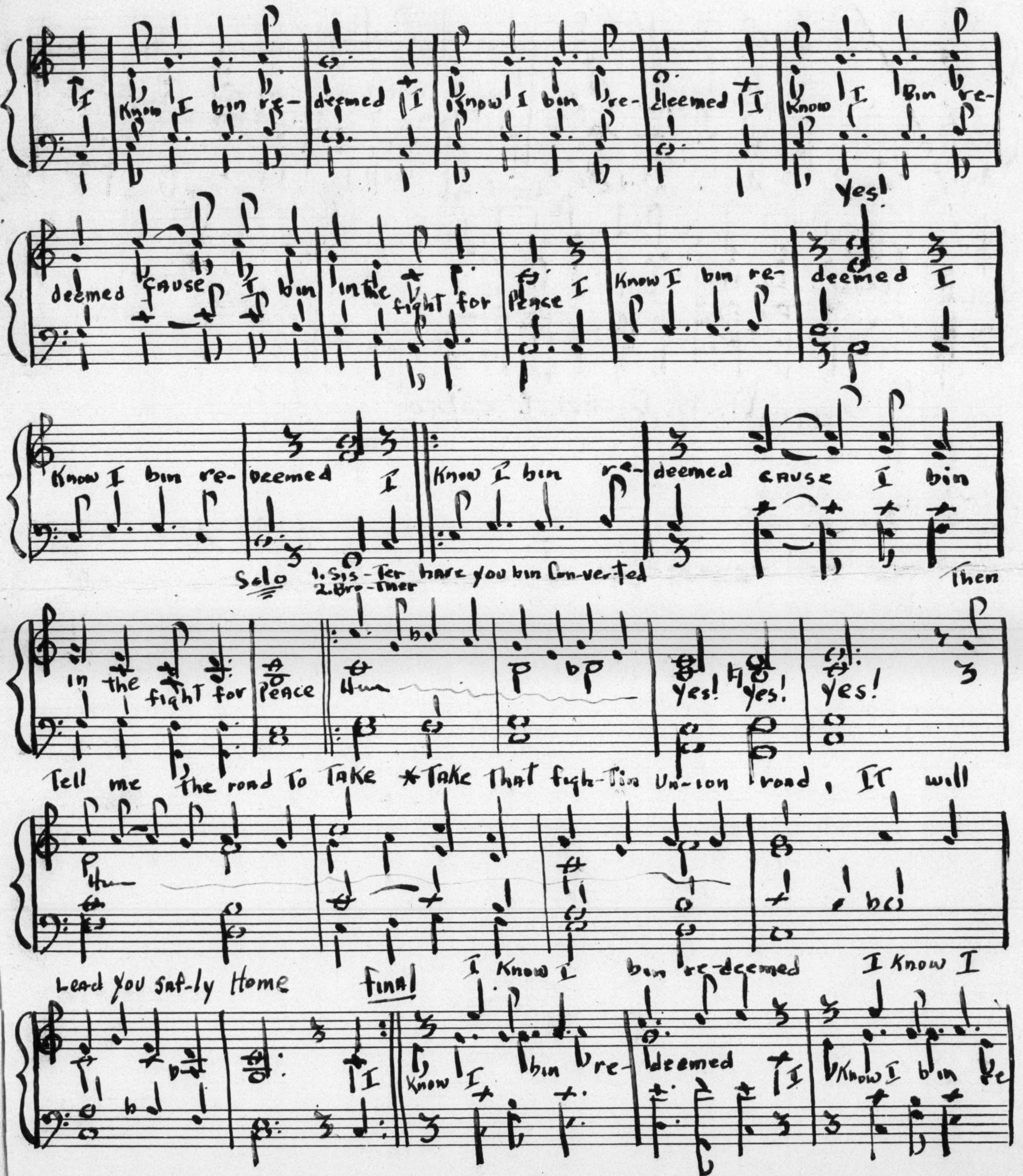
LAST CHORUS.


DAMN THE TOR-PE-DOES! FULL STEAM A-HEAD! DAMN THE TOR-PE-DOES!
f
FULL STEAM A-HEAD! DAMN THE TOR-PE-DOES! FULL STEAM A-
HEAD!

BEST AVAILABLE COPY

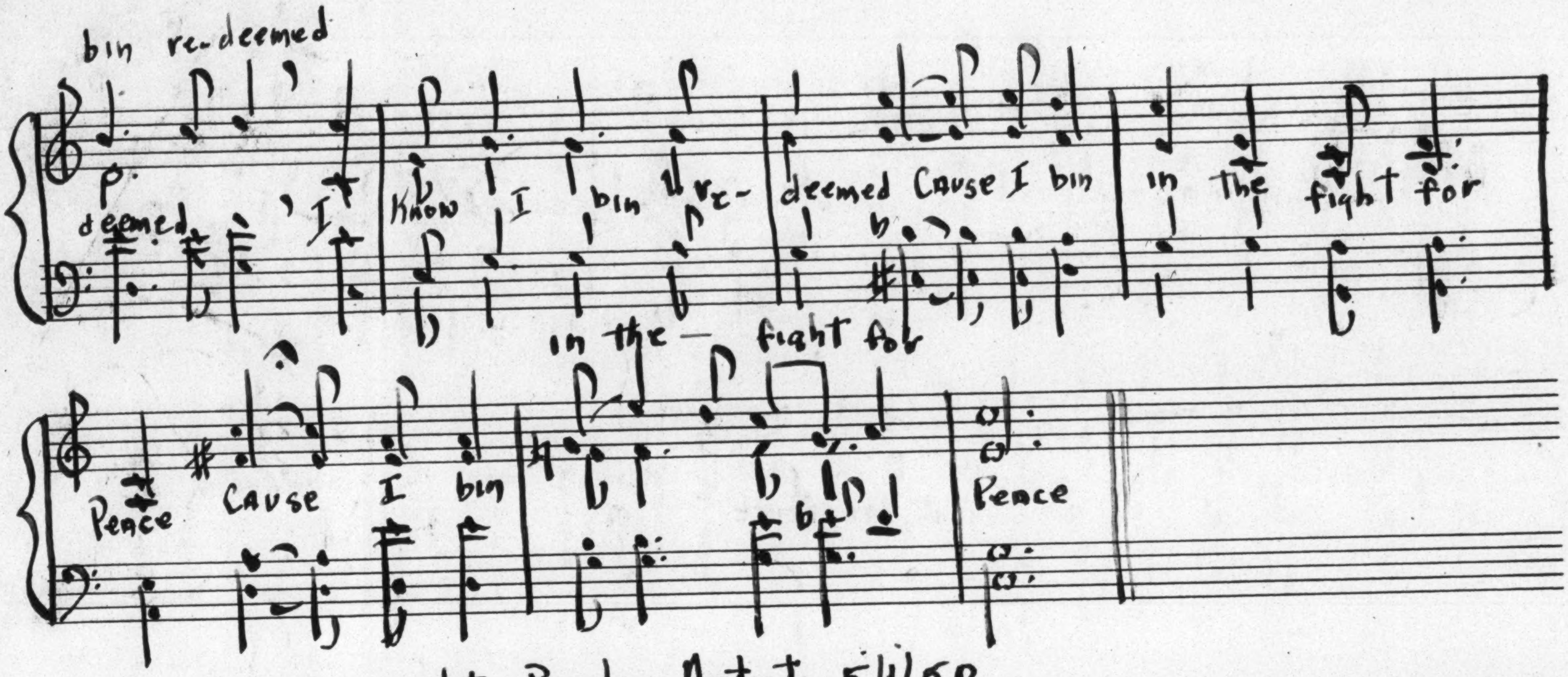
Peace Spiritual

Hutch '50


I
Know I bin re-
deemed I
know I bin re-
deemed I
Know I bin re-
Yes!
deemed cause I bin
in the fight for peace I
Know I bin re-
deemed I
Know I bin re-
deemed I
Know I bin re-
deemed cause I bin
Solo
1. Sis-ter have you bin con-ver-ted
2. Bro-ther
Then
in the fight for peace
Hum
Yes! Yes!
Yes!
Tell me the road to take * Take that figh-tin Un-ion road, It will
Hum
Lead you saf-ly Home
Final
I Know I bin re-deemed
I Know I
I
Know I bin re-
deemed I
Know I bin re

G. Schirmer, Inc., New York — 12 Staves

Printed in the U.S.A.


bin re-deemed
deemed, I
Know I bin re-
deemed Cause I bin
in the fight for
in the — fight for
Peace Cause I bin
Peace

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G. Schirmer, Inc., New York — 12 Staves
Printed in the U. S. A.

HERALD SQUARE HOTEL

THE COLONIAL RESTAURANT
TEMPTING FOOD....RESTFUL ATMOSPHERE

116 WEST 34th STREET ★ ★ NEW YORK CITY

FEB 9' 1946

Room 457
Friday 7/46

Dear Mr Robeson:

A couple of weeks ago I sent a copy of a song to you "Dawn" — asking if you would give me your impression of its musical value.

I came to New York to see if I could get some producer to listen to ten other pieces and unless some one like you gives me a few tips I'm afraid my efforts will be fruitless for as I am told - it is a tough field to break into.

I'll be in New York at this hotel until Wed the 12th. Would you see me if only for a few minutes.

In anticipation of a message from you.

H. A. Rupert

Room - 457

Chickering 4-4100

JAN 25 1946

309½ Bryant Street,
Buffalo, N.Y.
January 24th, 1946.

Dear Mr. Robeson:

I do not wish to appear presumptious, however under the circumstances there is little I can do but appeal to your good judgement.

Just recently I talked with Rev. SOB Johnson of Buffalo and during the conversation I asked him if he thought that you would assist a young man who just recently completed his eighteenth song. Mr. Johnson said that he felt that it would do no harm to take the matter up with you. This young song writer had all his songs copyrighted but hesitates to approach a producer for obvious reasons. I have had the opinion of several accomplished musicians and all agree that his music has much promise, however I hesitate to go ahead with any plans until some one with musical authority gives his opinion. For this reason Mr. Robeson, I am sending you a copy of "Dawn".

Should this young man have any success because of your valued direction, you would only need to make known your wishes and he or the writer would feel subservient.

Any assistance you may give will be highly appreciated.

Yours very sincerely,

Wereley A. Rupert

Wereley A. Rupert

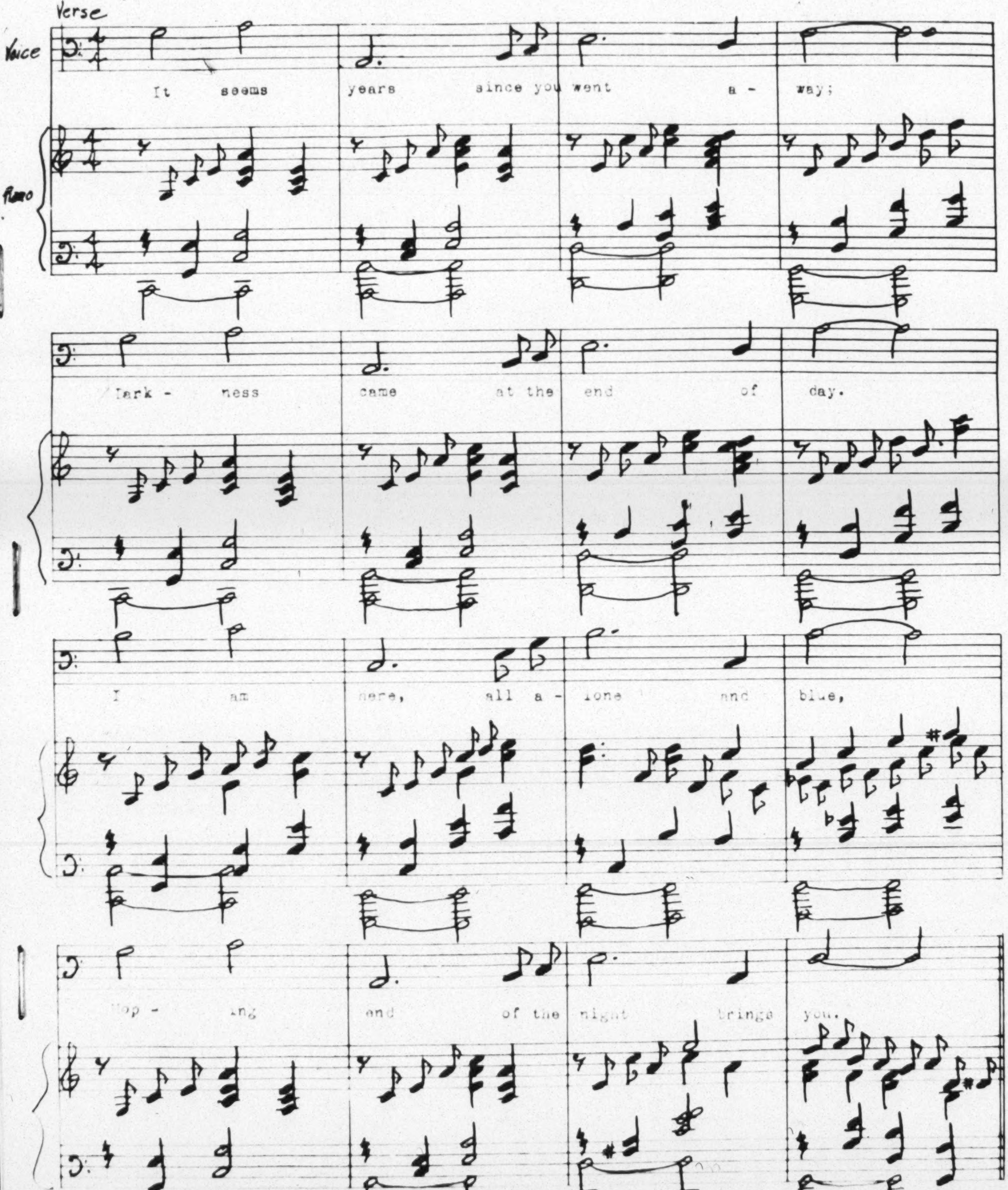
P.S: I may be in New York in about a week, and would like very much to see you, if only for a few minutes

Rupert

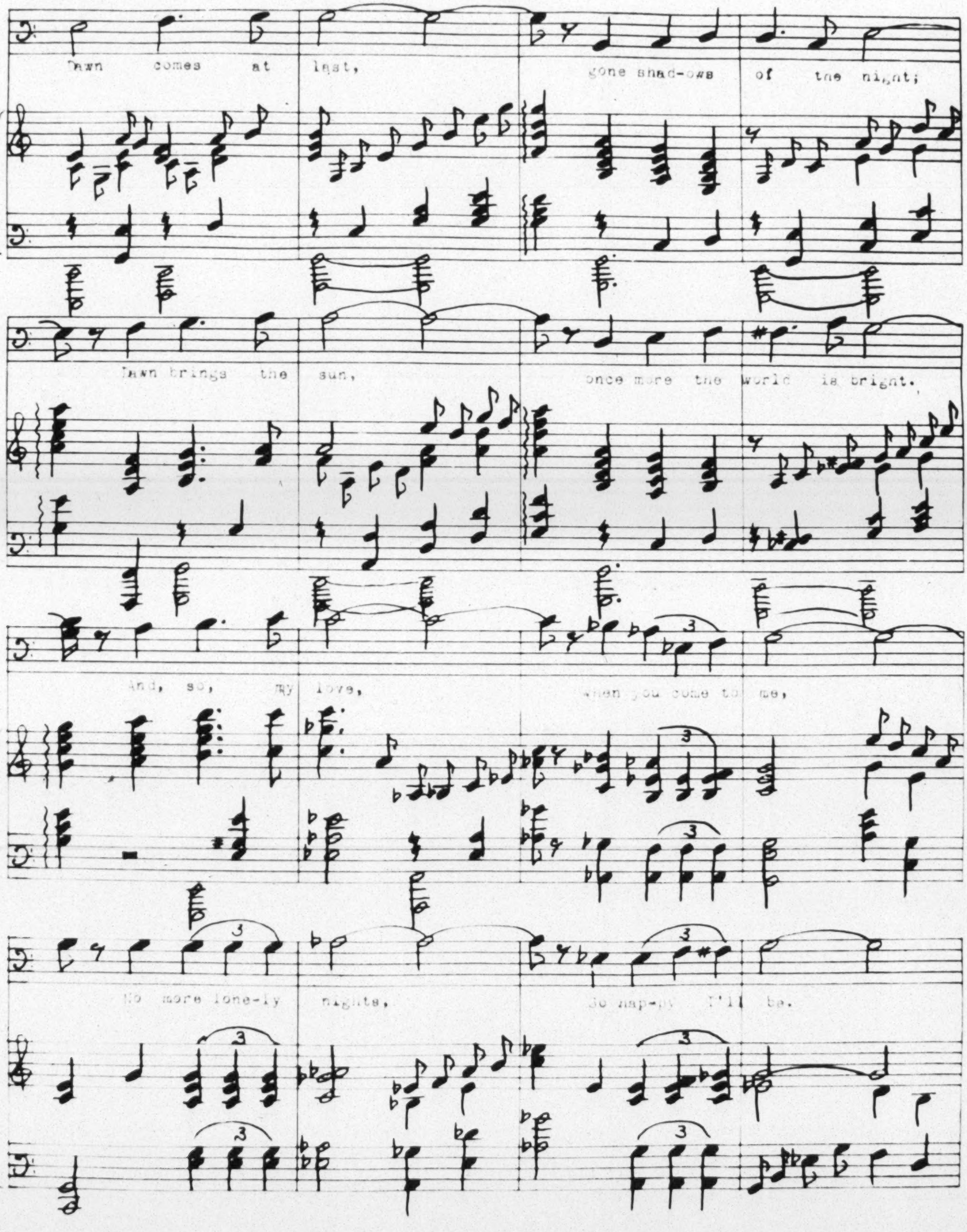
for Baritone

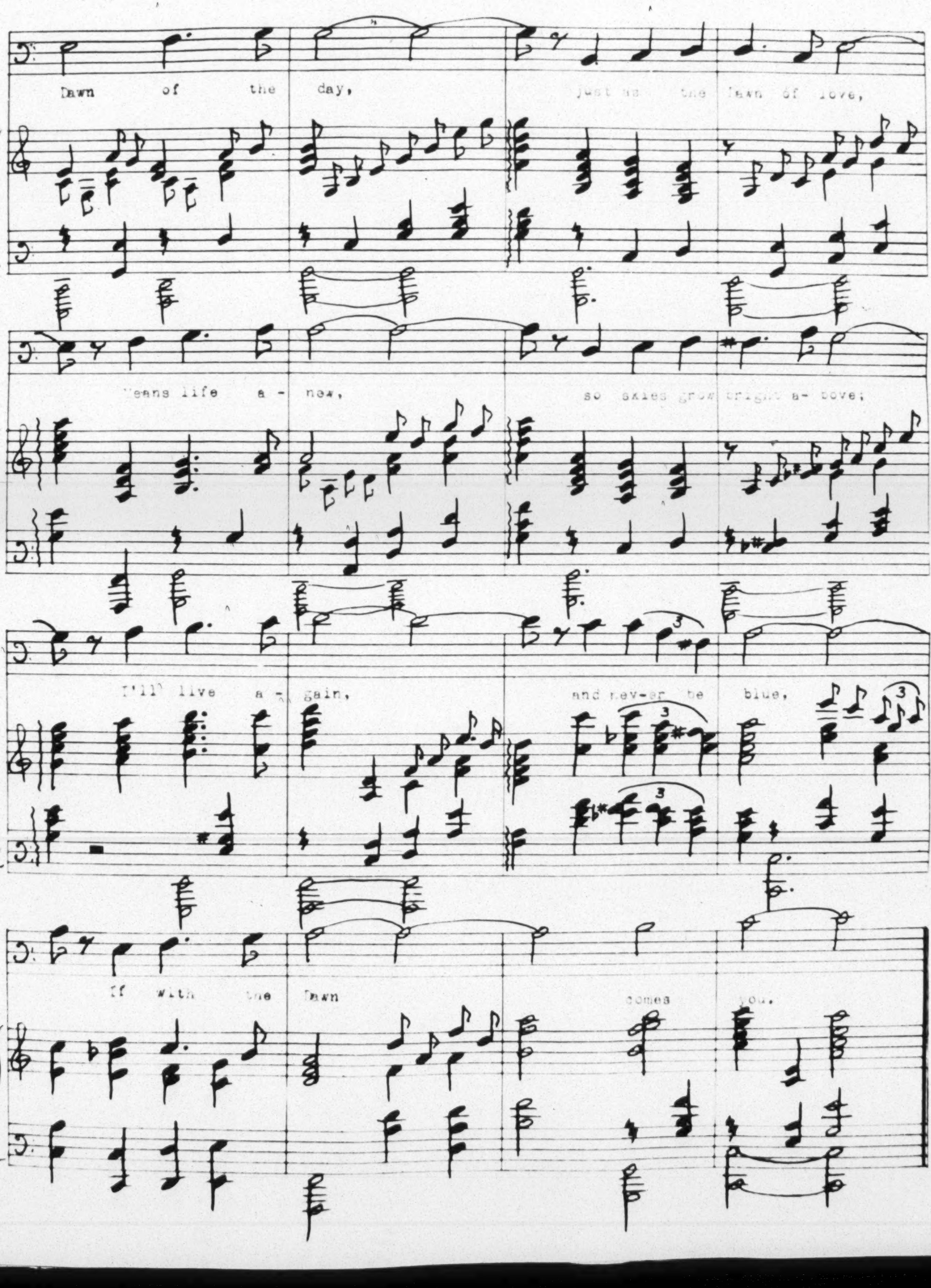
D A W N

Words and Music By
Gordon Felton


Verse
Voice
Piano
It seems years since you went a - way;
Dark - ness came at the end of day.
I am here, all a - lone and blue,
Hop - ing end of the night brings you.

Refrain


Dawn comes at last, gone shad-ows of the night;
Dawn brings the sun, once more the world is bright.
And, so, my love, when you come to me,
No more lone-ly nights, so hap-py I'll be.


Dawn of the day,
just as the Dawn of love,
Means life a-new,
so skies grow bright a-bove;
I'll live a-gain,
and nev-er be blue,
If with the Dawn
comes you.
3

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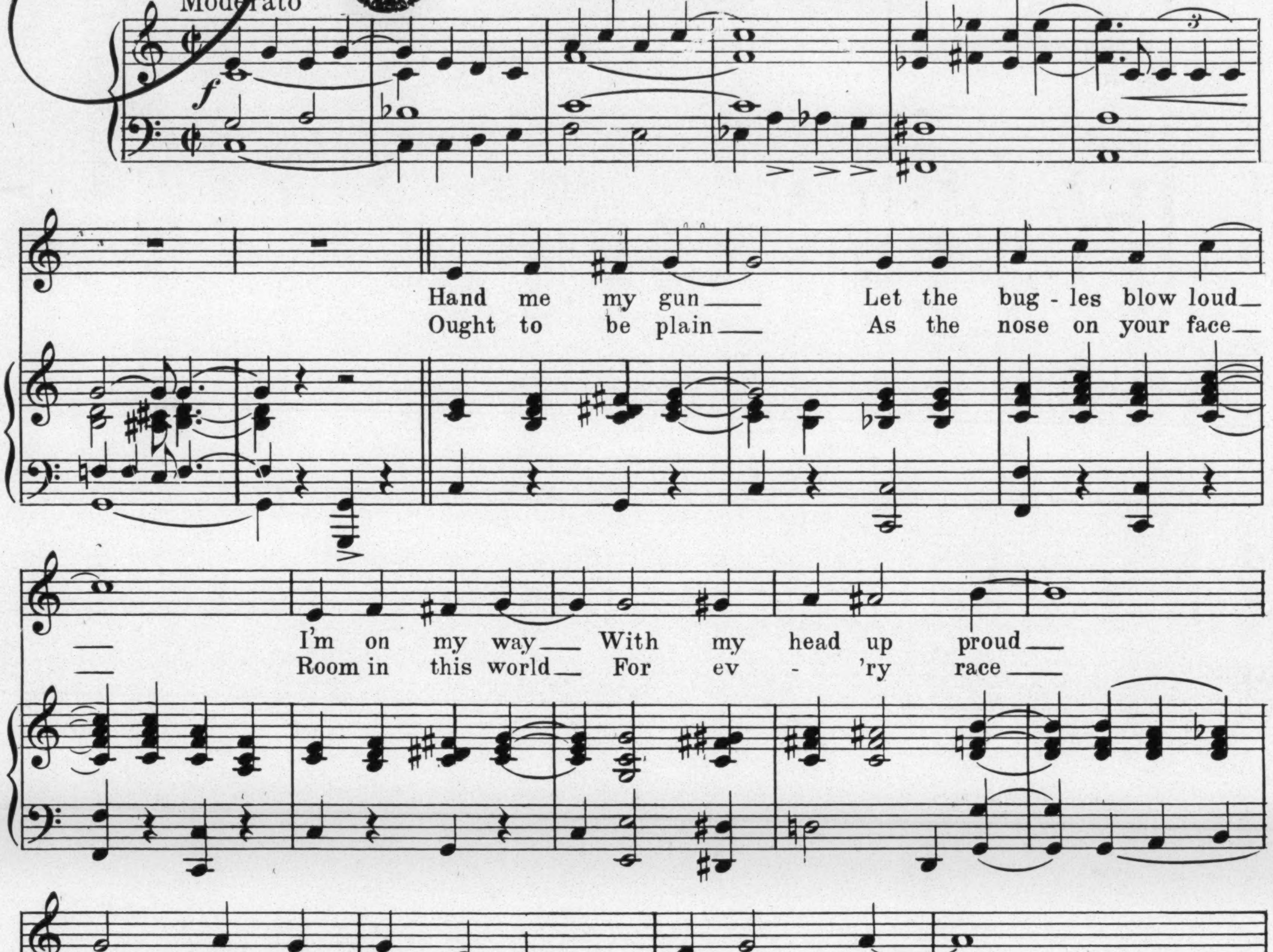
LANGSTON HUGHES

Freedom Road

Music by
EMERSON HARPER


Moderato
f
Hand me my gun — Let the bug - les blow loud —
Ought to be plain — As the nose on your face —
— I'm on my way — With my head up proud —
— Room in this world — For ev - 'ry race —
One ob - ject - ive I've got in view —
Some folks think — that Free - dom just ain't right —
Keep a hold of free - dom for me and you. — That's why I'm
They're the ver - y folks that I want to fight. — That's why I'm

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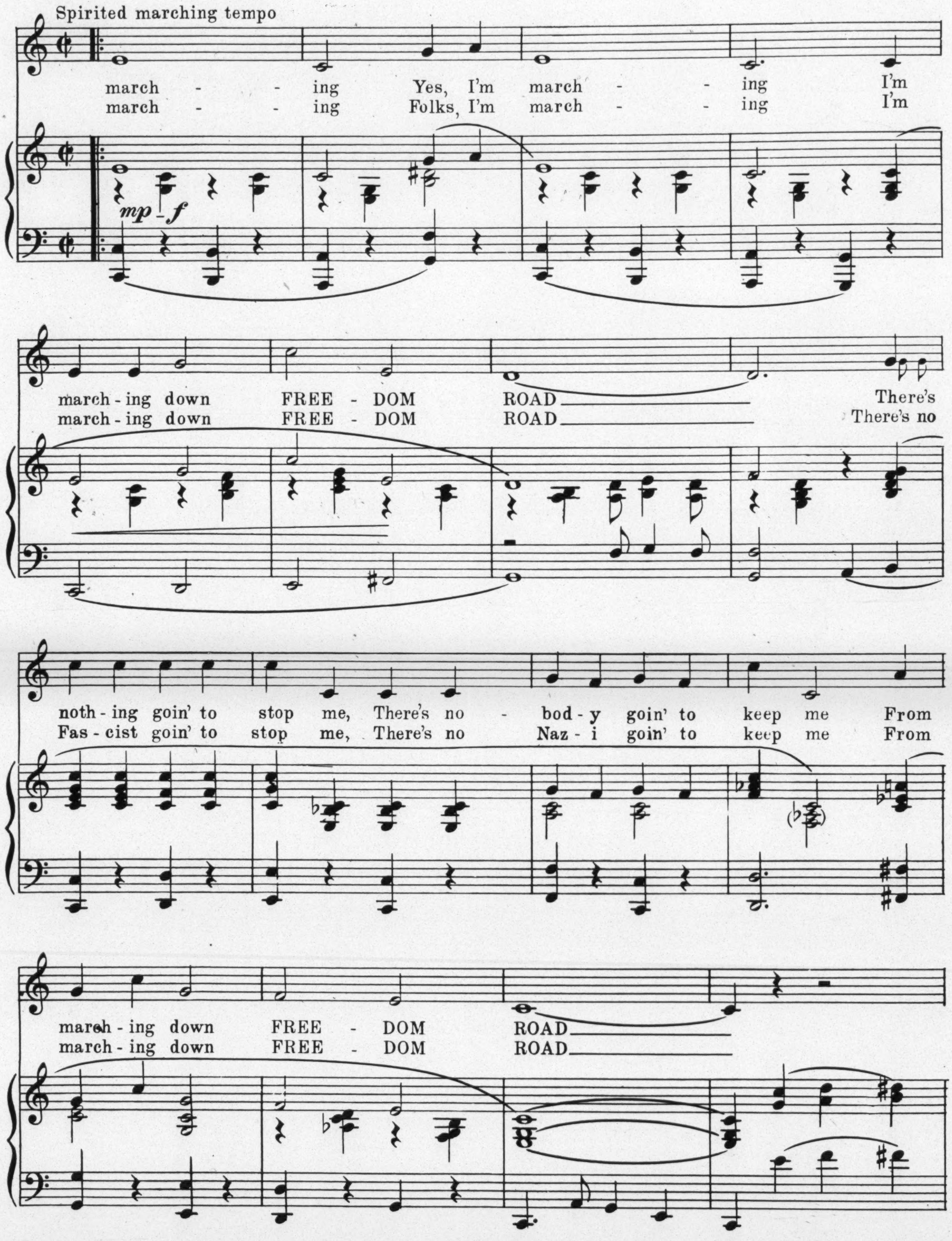
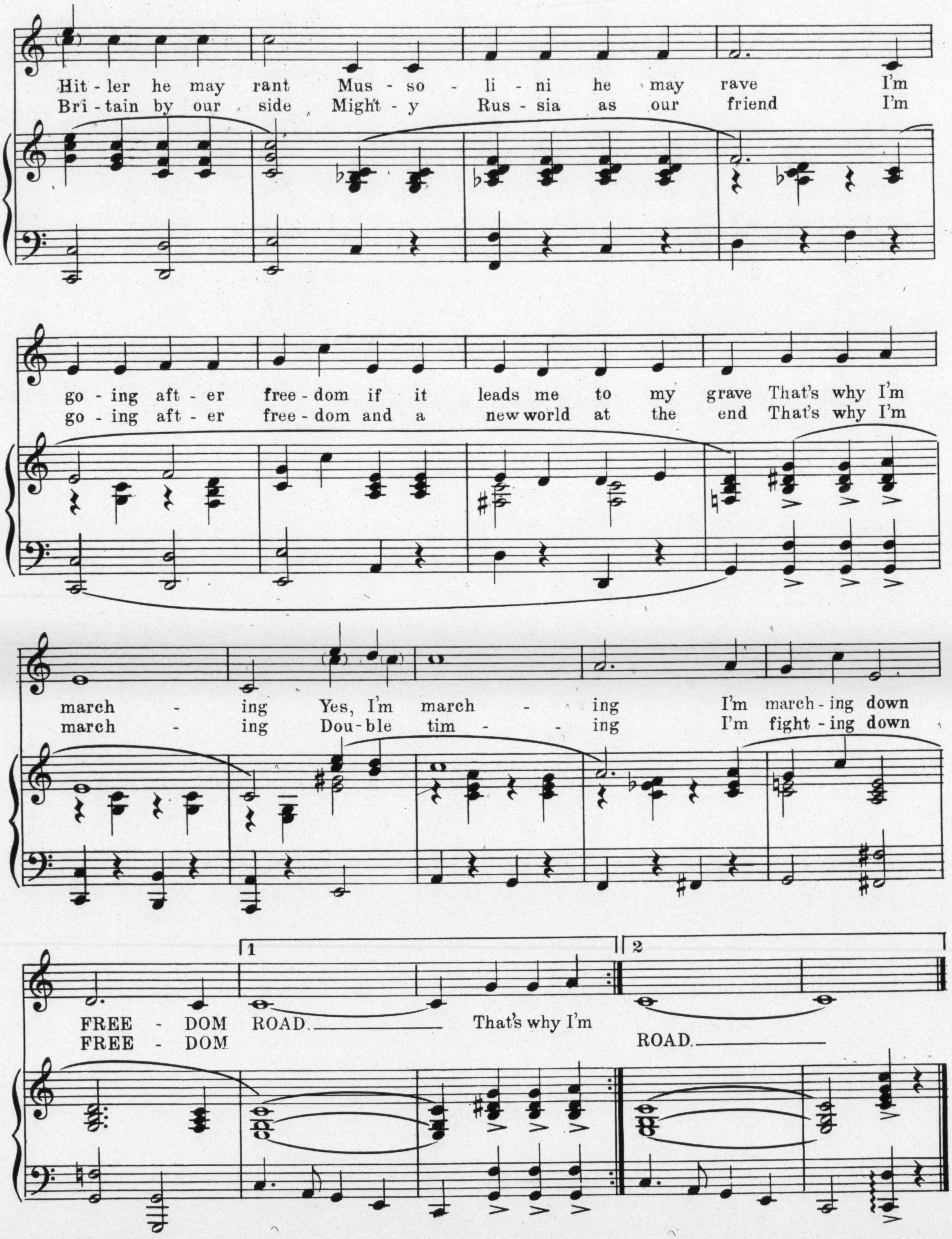

Spirited marching tempo
march - - ing Yes, I'm march - - ing I'm
march - - ing Folks, I'm march - - ing I'm
mp - f
march-ing down FREE - DOM ROAD There's
march-ing down FREE - DOM ROAD There's no
noth-ing goin' to stop me, There's no - bod-y goin' to keep me From
Fas-cist goin' to stop me, There's no Naz-i goin' to keep me From
march-ing down FREE - DOM ROAD
march-ing down FREE - DOM ROAD


Hit-ler he may rant Mus-so-li-ni he may rave I'm
Bri-tain by our side Might-y Rus-sia as our friend I'm
go-ing aft-er free-dom if it leads me to my grave That's why I'm
go-ing aft-er free-dom and a new world at the end That's why I'm
march-ing Yes, I'm march-ing I'm march-ing down
march-ing Dou-ble tim-ing I'm fight-ing down
FREE-DOM ROAD. That's why I'm
FREE-DOM ROAD.
1
2

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The author

W.B. Nicholson.

"KITTYHAWK"

Robeson Songs

RED SQUARE, MOSCOW

MARCH SONG

by W. B. NICHOLSON

Music by
S. JAC FRIEDENBERG

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CALGARY, ALBERTA, CANADA

The Dream that came True!

A Salute to the U.S.S.R.

RED SQUARE, MOSCOW

MARCH SONG

by W. B. NICHOLSON

Music by
S. JAC FRIEDENBERG

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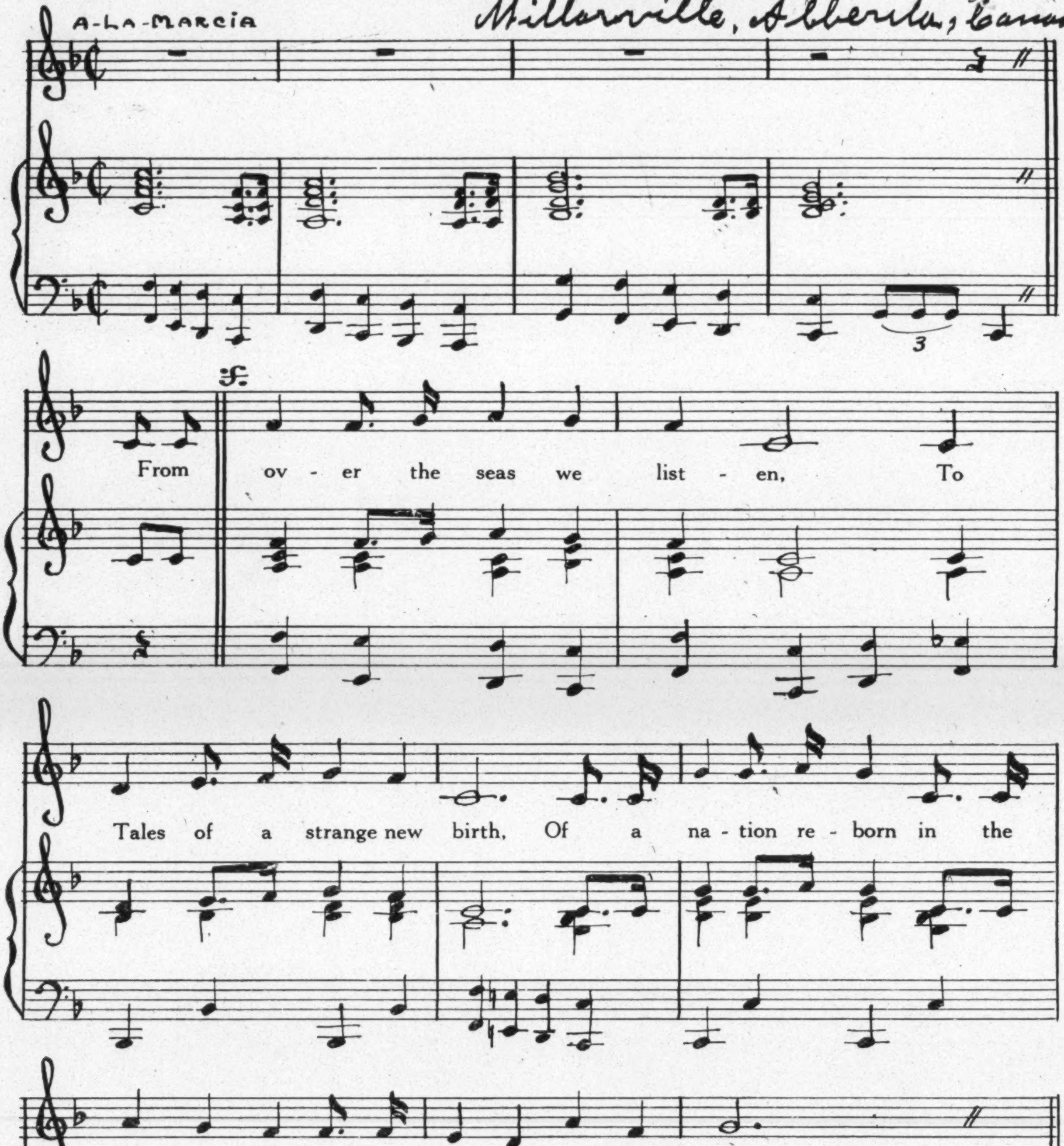
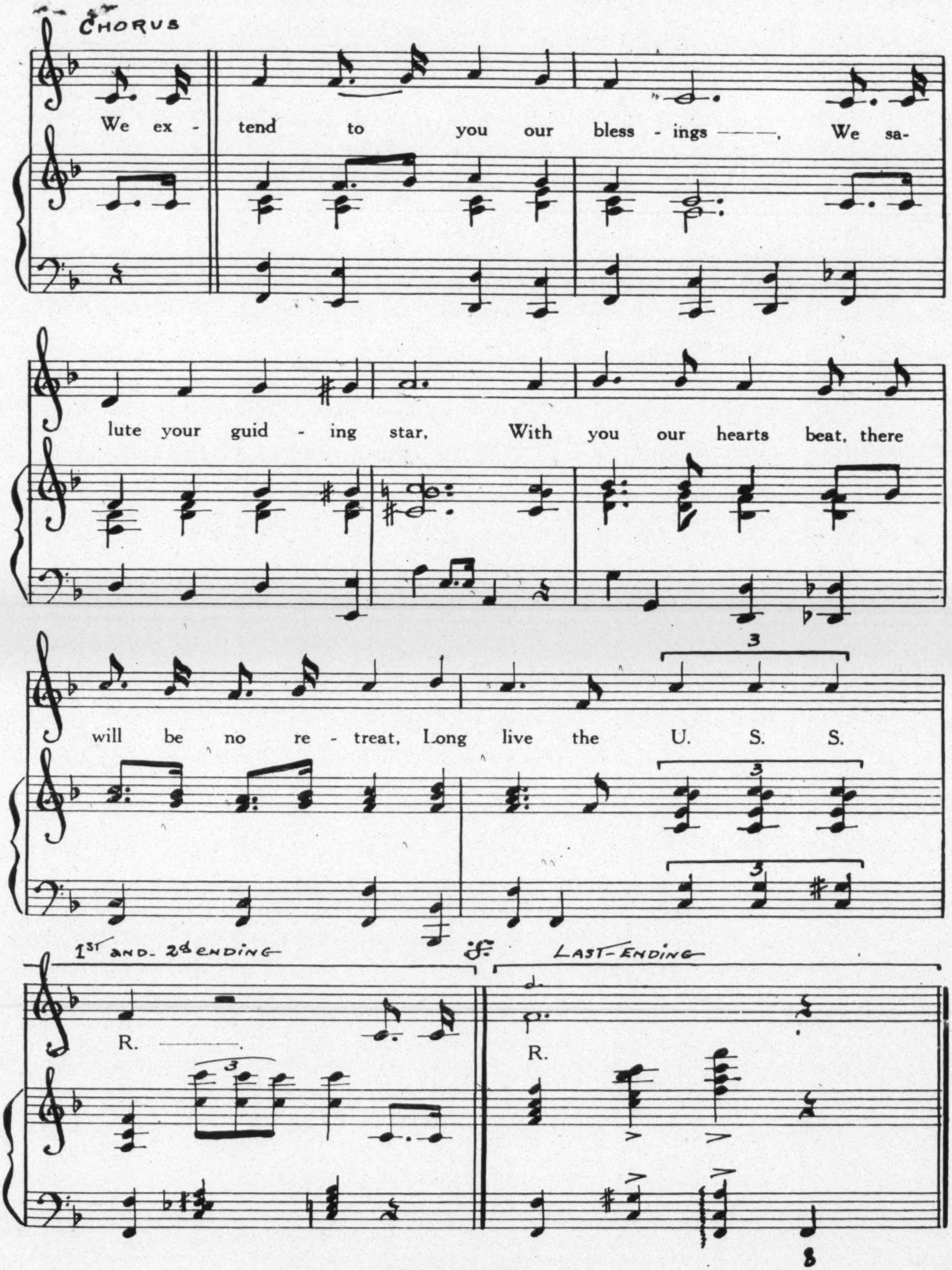
U.S+
CALGARY, ALBERTA, CANADA

Presented to Comrad Paul Robeson
by the author. W.B. Nicholson
Millarville, Alberta, Canada.


A-LA-MARCIA
From over the seas we listen, To
Tales of a strange new birth, Of a nation reborn in the
early morn, Of an age that's new on earth

Learned men shall come to council,
And question those who lead,
To all nations afar there gleams the red star,
A guide to a torn world's need.

May your good work never end.


CHORUS
We ex - tend to you our bless - ings ——. We sa-
lute your guid - ing star, With you our hearts beat, there
will be no re - treat, Long live the U. S. S.
1st and 2d ending
R. ———.
Last-Ending
R.
3

From the red blood of the workers,
Is born a society new,
From slavery and greed, all this land has been freed,
A dream at last that's come true.

To Paul Robeson

MAY 1 2 1946

BROADCAST FROM 1ZB
BY UNCLE TOM'S CHOIR.

Brown Eyes

Words and Music
by

Alan Ford

Kind regards
Yours Sincerely
Alan Ford

3 Drummond St
Whanganui
New Zealand

1/6

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ROTORUA N.Z.

"Brown Eyes"

1. Did I hear him weepin'? Careful how you tread,
Could you blame me peepin' at that curly little head?
No, he's soundly sleepin', I'll just shoo away the flies,
Brown Eyes, Brown Eyes.

2. He's so awful' darin', Did I hear a fall?
Bet I'll find him tearin' bits of paper off the wall,
Scold him once, then pick him up, and hug him till he cries,
Brown Eyes, Brown Eyes.

3. Lately he's been able, sitting in his baby chair,
To bang upon the table while I say a little prayer.
Can't hear what I'm sayin' for his hungry little cries,
Brown Eyes, Brown Eyes.

4. Did I see him yawnin', nod his curly head?
How he's played since mornin', when he tumbled out of bed.
Back upon his pillow, and I shoo away the flies,
Brown Eyes, Brown Eyes.

By the same writer

"*My River of Dreams*"

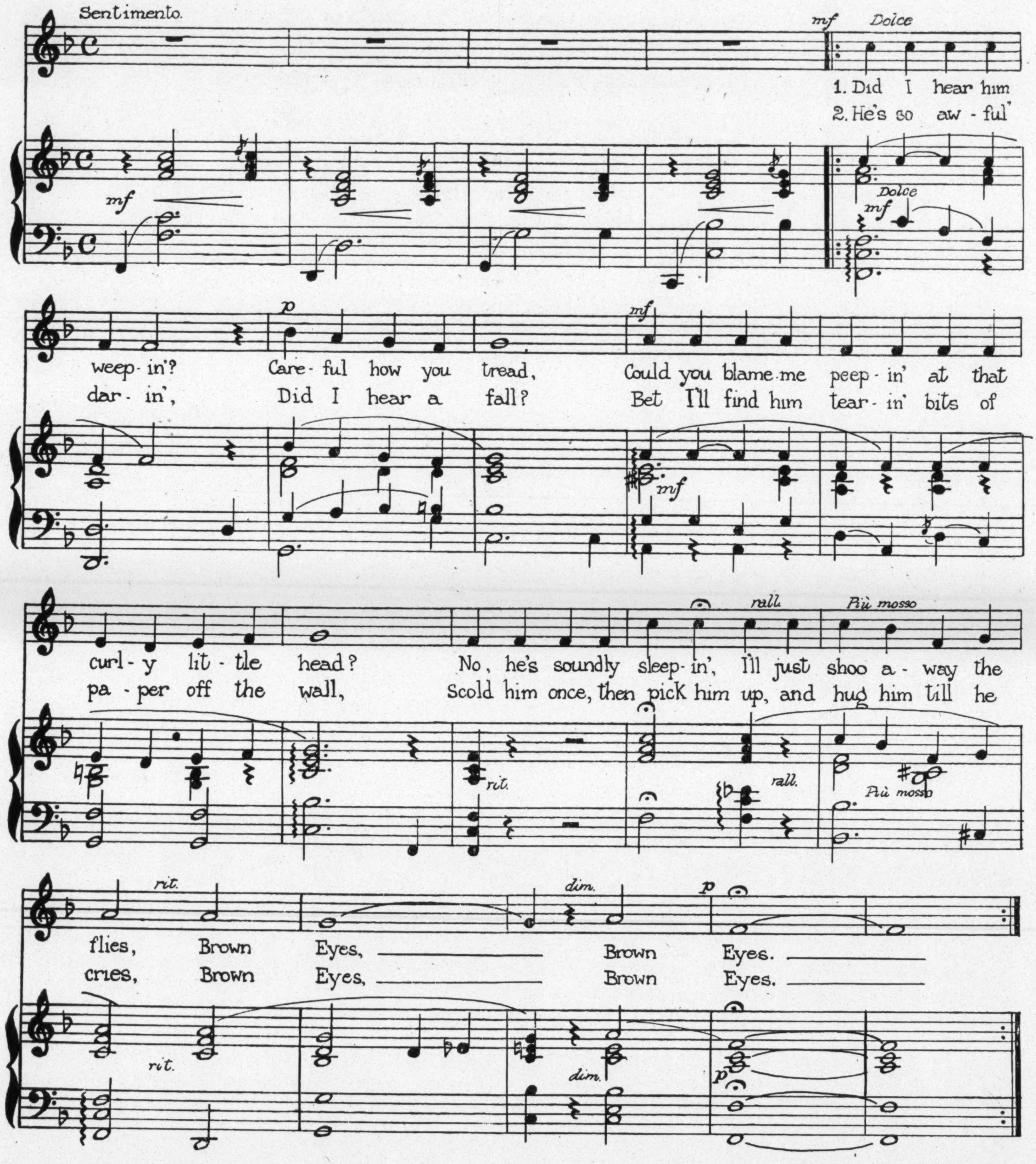
Copyright No. 4464.

Copyright No. 4464

"Brown Eyes"

Words and Music by *ALAN FORD*

Watch for
"The Allies
Mighty Three"
and
"The Avon
Waltz"
Two Outstanding
Numbers

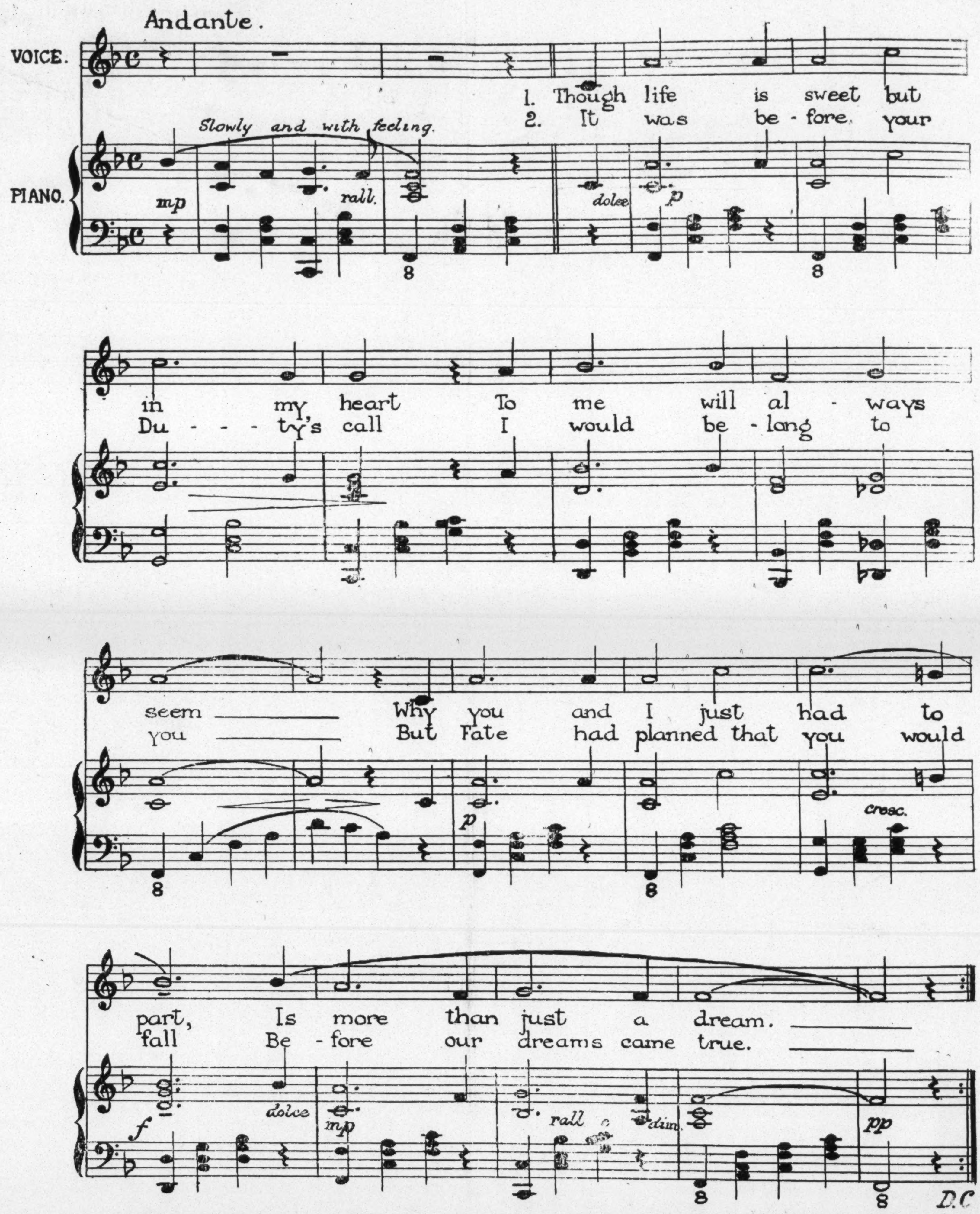

Sentimento.
Voice
Piano
mf
Dolce
1. Did I hear him weep-in'? Care-ful how you tread, Could you blame me peep-in' at that curl-y lit-tle head? No, he's soundly sleep-in', I'll just shoo a-way the flies, Brown Eyes, Brown Eyes.
2. He's so aw-ful' dar-in', Did I hear a fall? Bet I'll find him tear-in' bits of pa-per off the wall, Scold him once, then pick him up, and hug him till he cries, Brown Eyes, Brown Eyes.
p
rall.
Più mosso
rit.
dim.

3. Lately he's been able, sittin' in his baby chair,
To bang upon the table while I say a little prayer,
Can't hear what I'm sayin' for hungry little cries,
Brown Eyes, Brown Eyes.

4. Did I see him yawnin', nod his curly head ?
How he's played since mornin', when he tumbled out of bed,
Back upon his pillow, and I shoo away the flies,
Brown Eyes, Brown Eyes.

SACRIFICE

Composed by ALLAN SWENSON
Dedicated to all who have lost loved ones overseas


Andante.
VOICE.
PIANO.
Slowly and with feeling.
mp
rall.
dolce
p
1. Though life is sweet but in my heart To me will al - ways seem ___ Why you and I just had to part, Is more than just a dream. ___
2. It was be - fore your Du - - - ty's call I would be - long to you ___ But Fate had planned that you would fall Be - fore our dreams came true. ___
cresc.
f
dolce
mp
rall e dim.
pp
D.C.

Sweet mem'ries of your smiling face,
The day we said "Good-bye,"
No one will ever take your place
Or love like you and I.

I realise now that you are blessed
And love you just the same;
Some day I'll join you in that Rest,
In God's own loving Name.

from Elsworth Erlebach
with compliments

To my Father and Mother who gave me so much,
and to Naomi, through whom "He set me free."

A
SONG OF FREEDOM

Written and Composed by ELSWORTH MARY ERLEBACH.

PRICE **2/-** NETT

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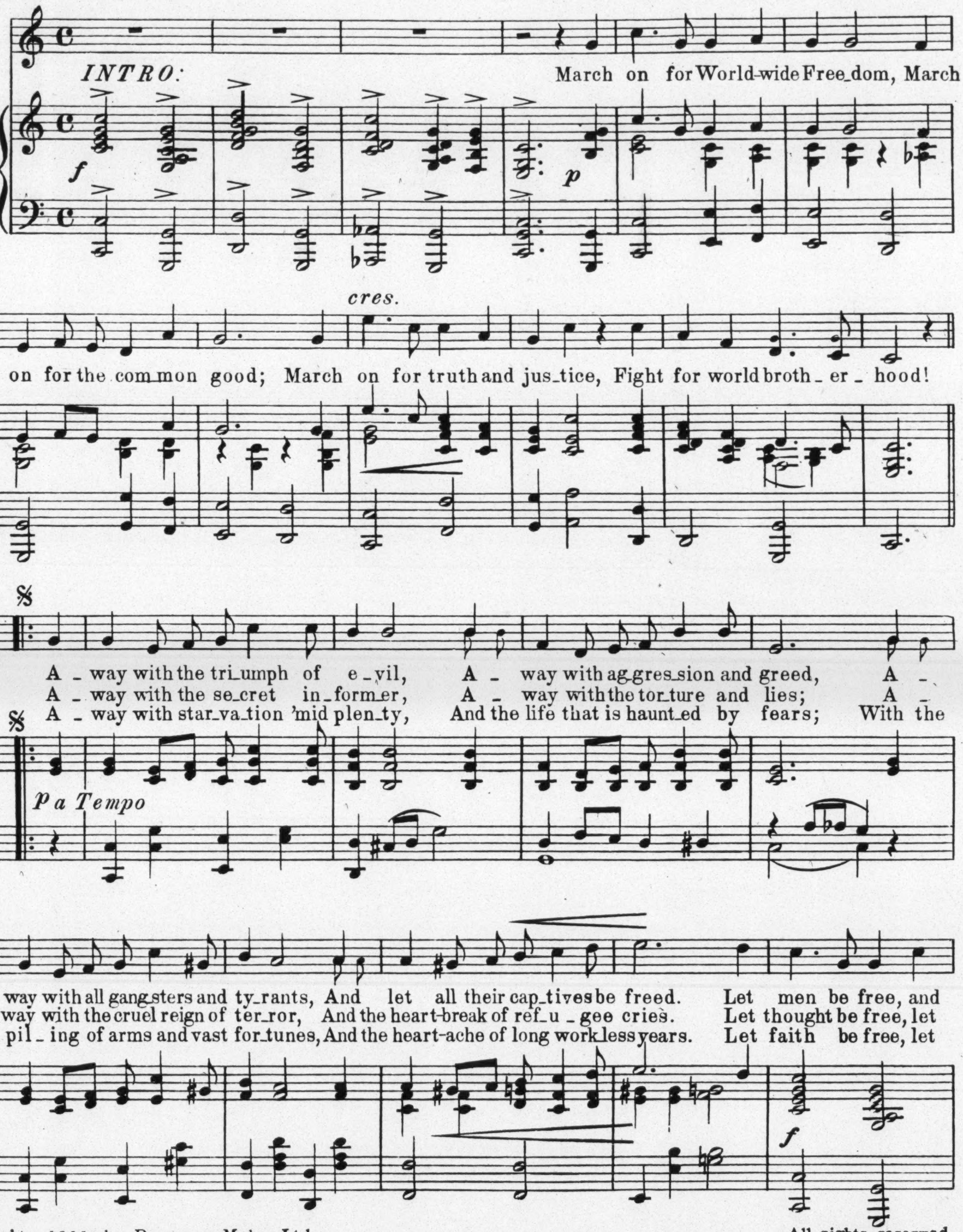
To my Father and Mother, who gave me so much, and to Naomi, through whom "He set me free."

A SONG OF FREEDOM

Ps. 18.19 118.5 Moffatt.

WRITTEN & COMPOSED BY **ELSWORTH MARY ERLEBACH.**


INTRO:
f
p
March on for World-wide Free_dom, March
on for the com_mon good; March on for truth and jus_tice, Fight for world broth_-er_-hood!
cres.
𝄋
P a Tempo
A_-way with the tri_umph of e_vil, A_-way with ag_gres_sion and greed, A_-
A_-way with the se_cret in_form_er, A_-way with the tor_ture and lies; A_-
A_-way with star_va_tion 'mid plen_ty, And the life that is haunt_ed by fears; With the
way with all gang_sters and ty_rants, And let all their cap_tives be freed. Let men be free, and
way with the cruel reign of ter_ror, And the heart-break of ref_u_-gee cries. Let thought be free, let
pil_-ing of arms and vast for_tunes, And the heart-ache of long work_less years. Let faith be free, let
f

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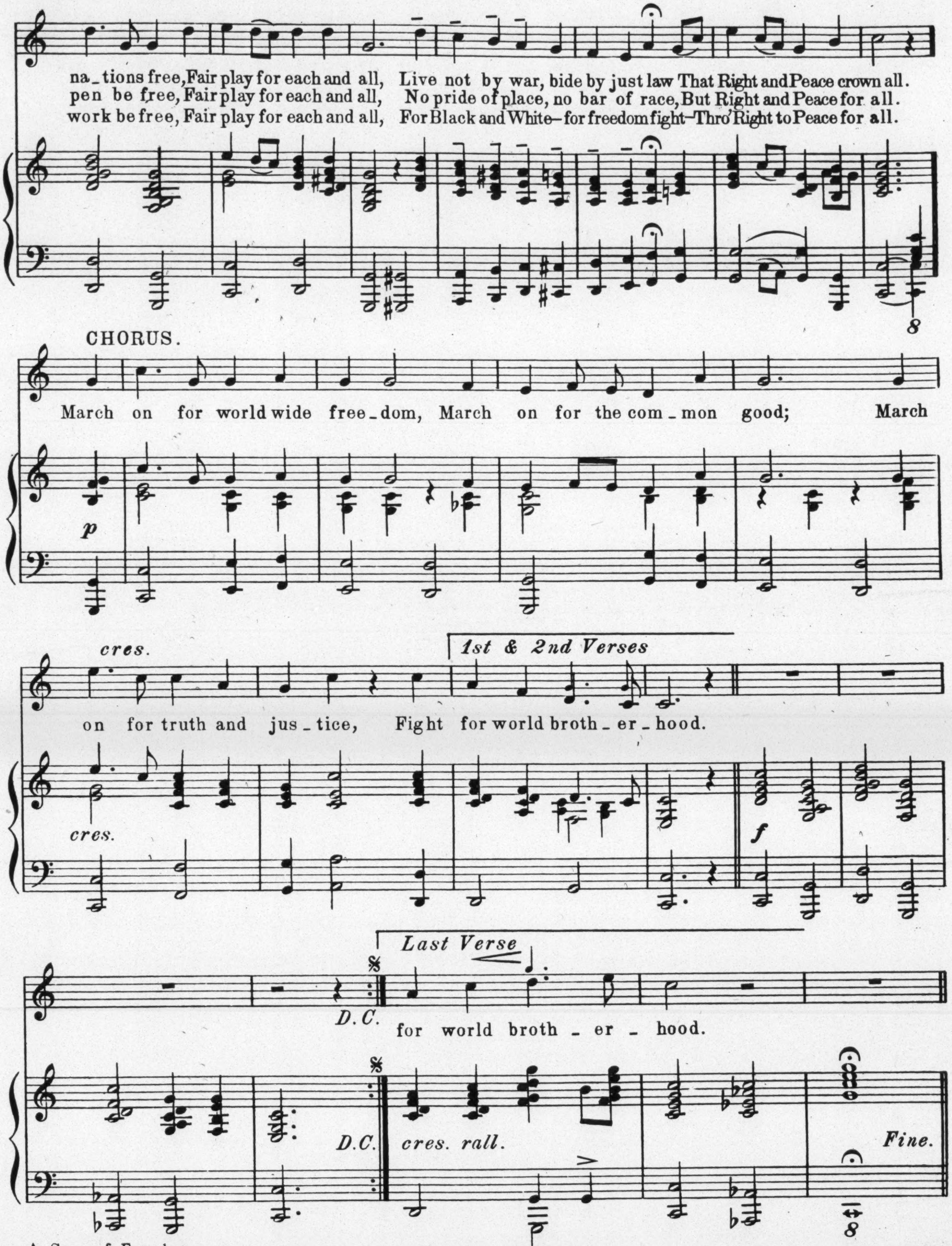
na_tions free, Fair play for each and all, Live not by war, bide by just law That Right and Peace crown all.
pen be free, Fair play for each and all, No pride of place, no bar of race, But Right and Peace for all.
work be free, Fair play for each and all, For Black and White– for freedom fight– Thro' Right to Peace for all.
8
CHORUS.
March on for world wide free_dom, March on for the com_mon good; March
p
cres.
on for truth and jus_tice, Fight for world broth_er_hood.
1st & 2nd Verses
cres.
f
Last Verse
D.C.
for world broth_er_hood.
D.C.
cres. rall.
Fine.
8

A SONG OF FREEDOM.

Chorus :-

March on for World wide freedom,
March on for the common good.
March on for truth and Justice,
Fight for World Brother-hood.

Away with the triumph of evil,
Away with aggression and greed.
Away with all gangsters and tyrants,
And let all their captives be freed.
Let men be free,
and nations free.
Fair play for each and all.
Live not by war,
bide by just Law,
That Right and Peace crown all.
Chorus.

Away with the secret informer,
Away with the torture and lies.
Away with the cruel reign of terror,
And the heart-break of refugee cries.
Let thought be free,
let pen be free.
Fair play for each and all.
No pride of place,
no bar of race.
But Right and Peace for all.
Chorus.

Away with starvation mid plenty,
And the life that is haunted by fears.
With the piling of arms and vast fortunes,
And the heartache of long workless years.
Let Faith be free,
let Work be free.
Fair Play for Each and All.
For Black - and White -
for freedom fight -
Through Right - to peace for all.
Chorus.

Elsworth Mary Erlebach.

Words & Music by Elsworth Eckehard
Carlton Cottage Bognor
(Novagra House Sch. Birchington)

published by Donovan Meher Ltd
Excel House
Whitcomb St W C 2

to be obtained from
Walsh Holmes & Co Ltd
148 Charing Cross Rd W.C.2.

Away with the right to store riches,
By owning of stores in God's earth,
~~And~~ No longer let chance of life's blessings,
Depend on the chances of birth.
The Soil be free,
The Seas be free,
And profits shared by all,
This holds the Key for you and me
To Right and Peace for all.

Away with the power to make fortunes,
By dealing in Death or in Dope.
By combines for Markets or Prices,
Through labour of men without hope.
Community in Unity,
A Service badge for all.
He who best serves the Best deserves,
And Right and Peace for All.

No longer may riches breed riches,
By deals and the stroke of a pen,
No more may the powerful grow powerful,
By working the bodies of men.
Make India free,
The Negro free,
A Star of Hope for All,
All means of wealth the People's wealth—
That Right and Peace Crown All.

Away with all World domination,
And all other breeders of War,
Let Nation be neighbour to Nation,
And no man his neighbour debar,
To Earth's far end,
Each man befriend,
For each depends on All,
Nought but World weal can each land heal,
That Right and Peace Crown All.

Ellsworth Rohlbach

Extra Verses to
A Song of Freedom

Published by Donovan Parker Ltd
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148 Charing Cross Rd W C 2.

Dear Mr Robeson;

I hope you will like this song I have written for you, and if you do like it, I hope you will sing it at your meeting. Often you can reach people through a song better than a speech.

Let me hear from you

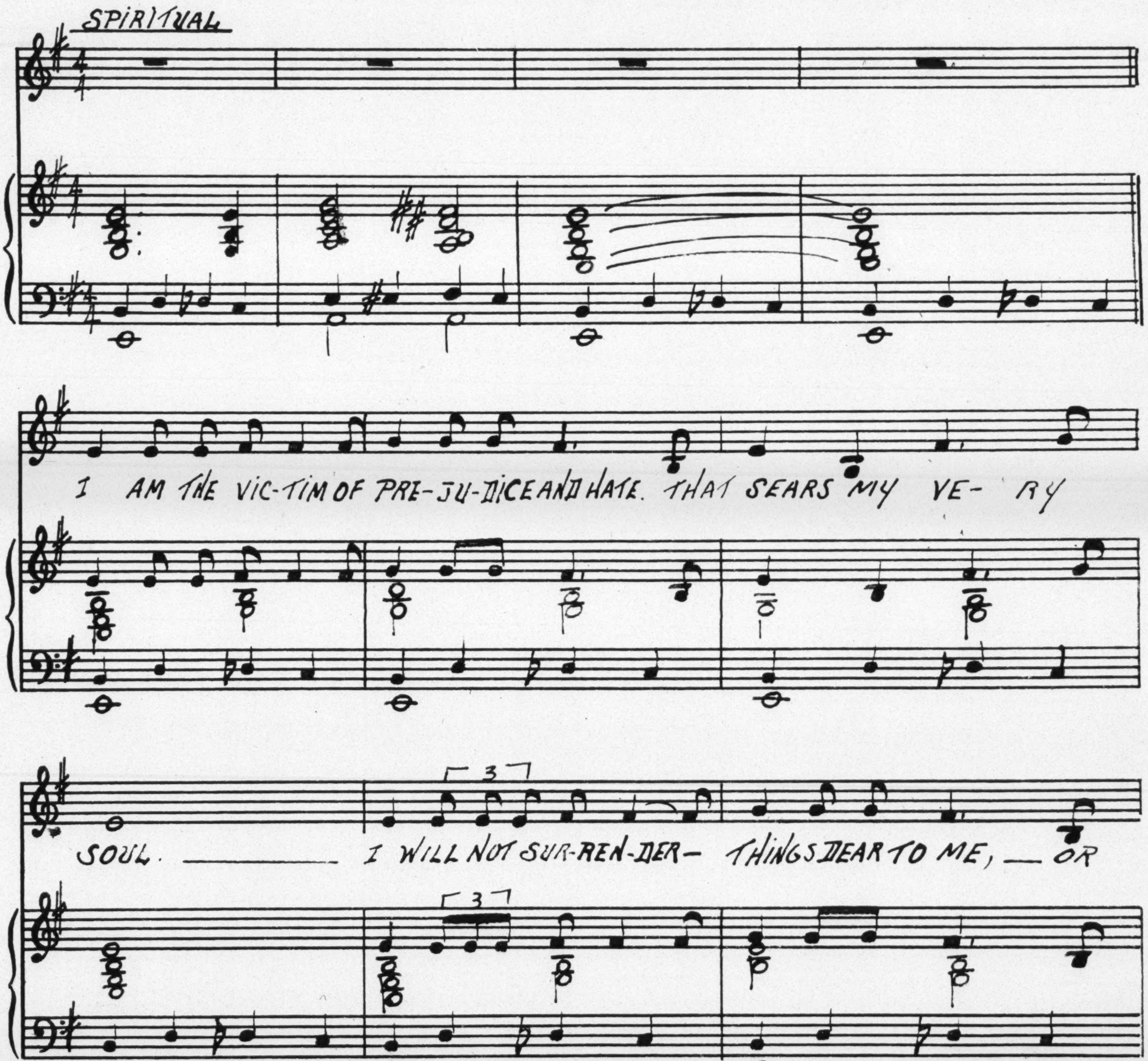
Mrs. Bass gave me your address

Respectfully
Joyce R. La Mothe
4825 S. San Pedro St
Los Angeles (11) Calif.

THAT'S WHAT I'D LIKE TO KNOW

DEDICATED TO
PAUL ROBESON

BY JOYCE R. LaMOTHE


SPIRITUAL
I AM THE VIC-TIM OF PRE-JU-DICE AND HATE. THAT SEARS MY VE- RY
SOUL. ——— I WILL NOT SUR-REN-DER- THINGS DEAR TO ME, — OR
3
3

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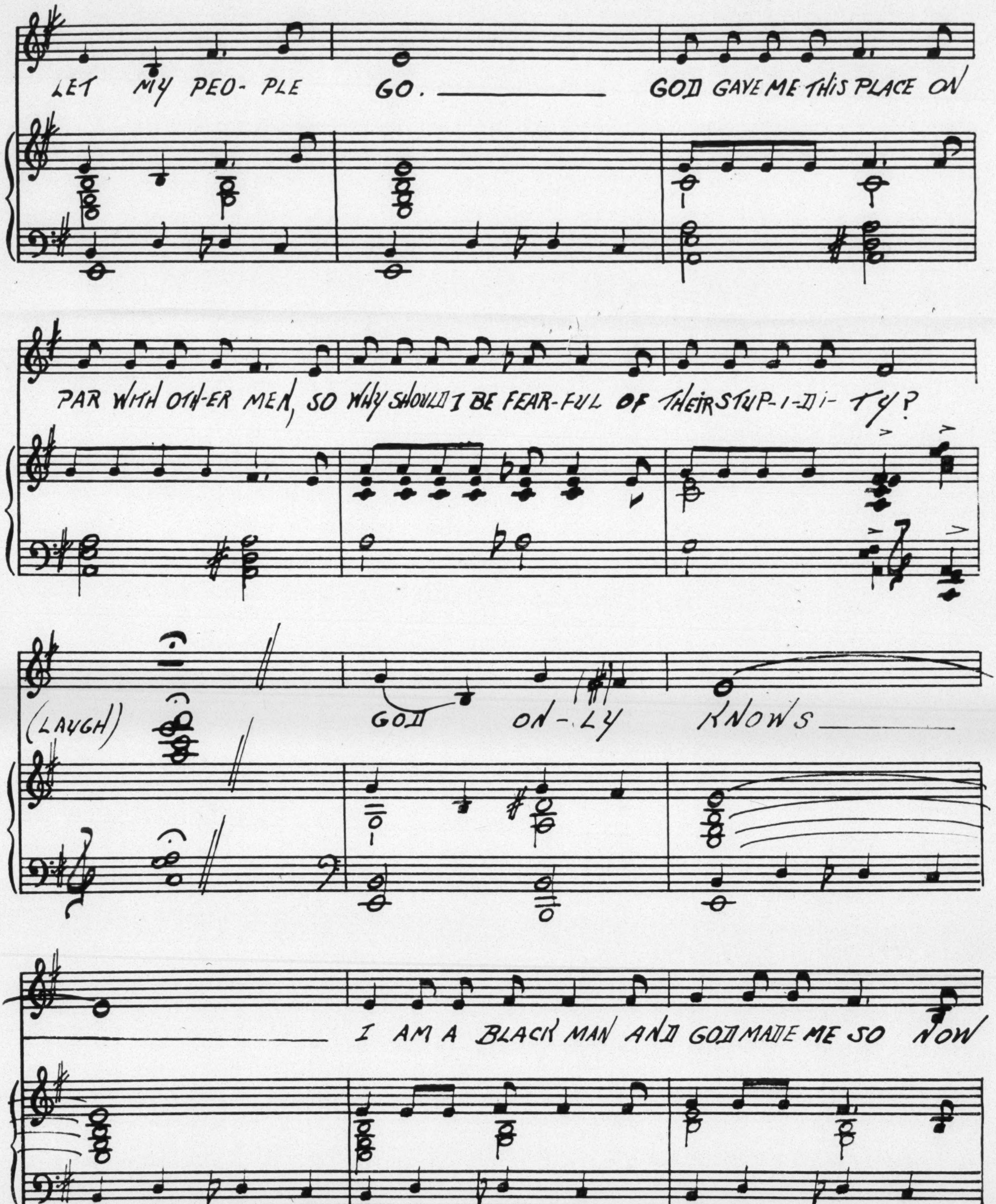
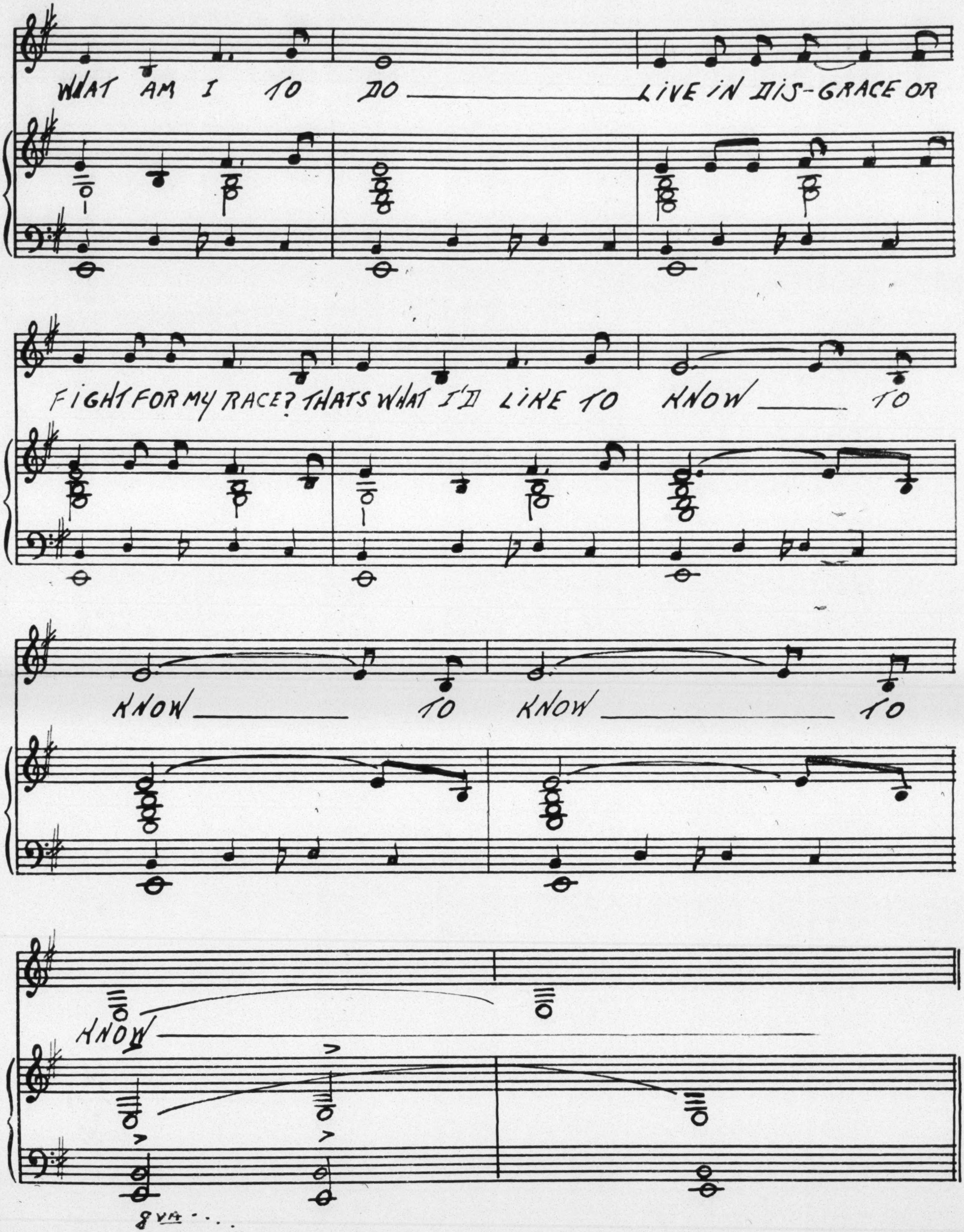

LET MY PEO-PLE GO.
GOD GAVE ME THIS PLACE ON
PAR WITH OTH-ER MEN, SO WHY SHOULD I BE FEAR-FUL OF THEIR STUP-I-DI-TY?
(LAUGH)
GOD ON-LY KNOWS
I AM A BLACK MAN AND GOD MADE ME SO NOW


WHAT AM I TO DO LIVE IN DIS-GRACE OR
FIGHT FOR MY RACE? THATS WHAT I'D LIKE TO KNOW TO
KNOW TO KNOW TO
KNOW
8VA...
BASSA'.........

IRVING CAESAR
1619 BROADWAY
NEW YORK

COlumbus 5-7868

June 14
~~May 14,~~ 1945

Dear Mr. Robeson:

It would be a pleasure to have you consider "There Ain't No Color Line Around the Rainbow." As you see, it was a song introduced in "My Dear Public." It was sung by Rose Brown and in all my experience in the theatre, and I've had considerable, this was the most exciting from the standpoint of applause and genuine, spontaneous, heart warming reaction. Oh, yes, there were some exceptions, now and then. Even in New York a few people would come out and complain to the theatre manager about the song being included in the show.

My play had its premier in Detroit and it was a week after the riots. The theatre manager and owners sent for me after they had seen rehearsals and wanted me to eliminate the song. They were afraid. I held my ground and told them that if the song was forced out, the curtain would not go up on the opening night. The curtain did go up on the opening night with the song in it and it was a riot, but the right kind. It stopped the show for three minutes. This it continued to do for the two weeks we were there. However, the theatre and I received threatening letters so again the management asked me to eliminate the song, and again I refused. I contacted the local offices of the Civil Liberties League and had them stand by. I thought perhaps I would have to go to the courts and injunct the theatre management from interferring.

Of course, now it remains for the song to be a good song as a song. This I leave to your own artistic discretion.

May I have the pleasure of a word from you?

Very sincerely yours,

Caesar

Irving Caesar

THERE AIN'T NO COLOR LINE AROUND THE RAINBOW

Words and Music by IRVING CAESAR

IRVING CAESAR
PRESENTS

"MY DEAR PUBLIC"

SONGS BY **IRVING CAESAR, SAM LERNER AND GERALD MARKS**
BOOK BY **IRVING CAESAR AND CHARLES GOTTESFELD**
DANCES STAGED BY **FELICIA SOREL**
BOOK STAGED BY **EDGAR MAC GREGOR**
STAGE SETTINGS BY **ALBERT JOHNSON**
COSTUMES BY **LUCINDA BALLARD**

FEET ON THE SIDEWALK
(HEAD IN THE SKY)

OUR PRIVATE LOVE SONG

THERE AIN'T NO COLOR LINE
AROUND THE RAINBOW

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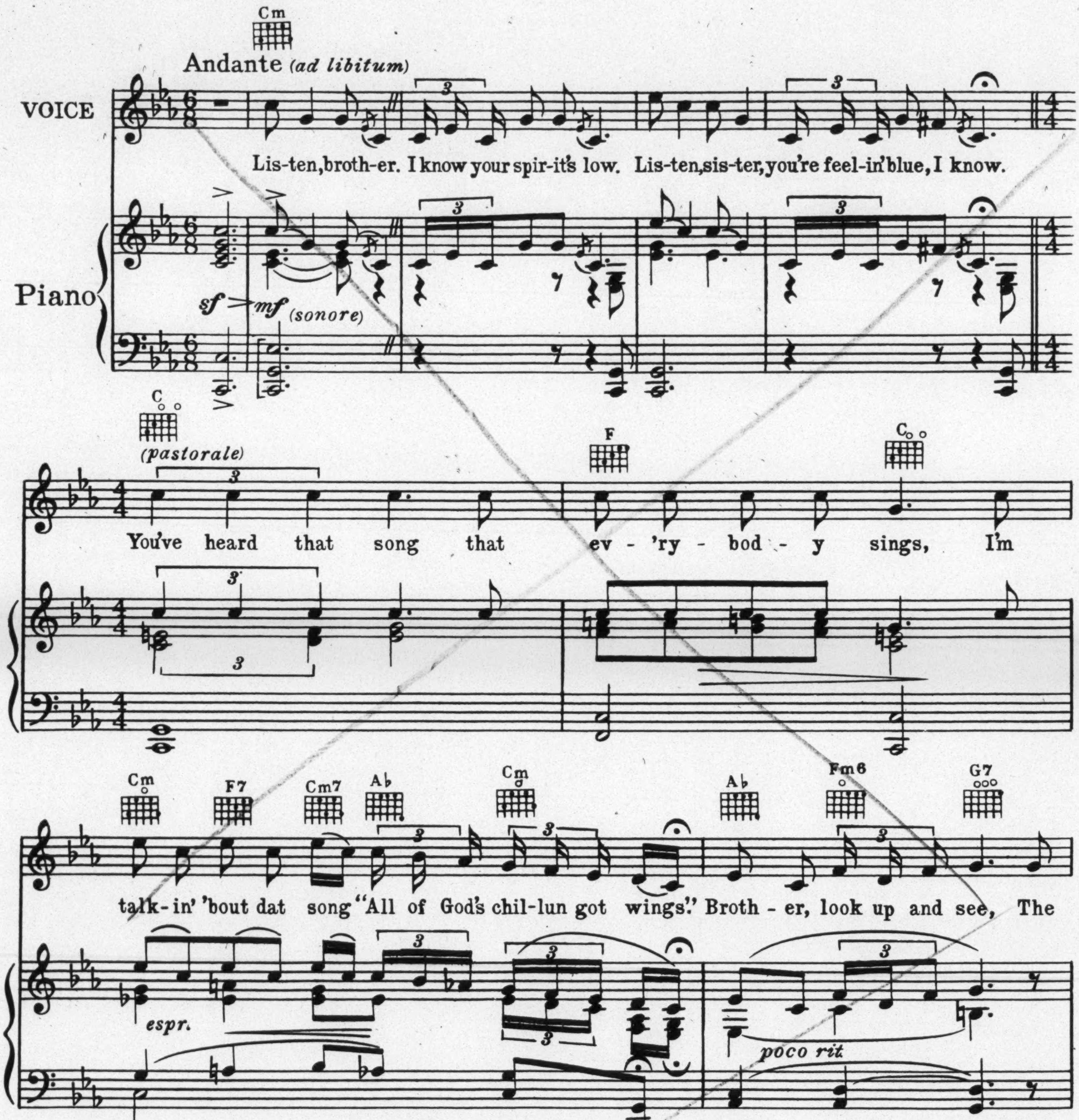
There Ain't No Color Line Around The Rainbow

Words and Music by
IRVING CAESAR


Cm
Andante *(ad libitum)*
VOICE
Lis-ten, broth-er. I know your spir-it's low. Lis-ten, sis-ter, you're feel-in' blue, I know.
Piano
sf > *mf* *(sonore)*
C
(pastorale)
F
C
You've heard that song that ev - 'ry - bod - y sings, I'm
Cm
F7
Cm7
A♭
Cm
A♭
Fm6
G7
talk-in' 'bout dat song "All of God's chil-lun got wings." Broth - er, look up and see, The
espr.
poco rit.

Start here '90

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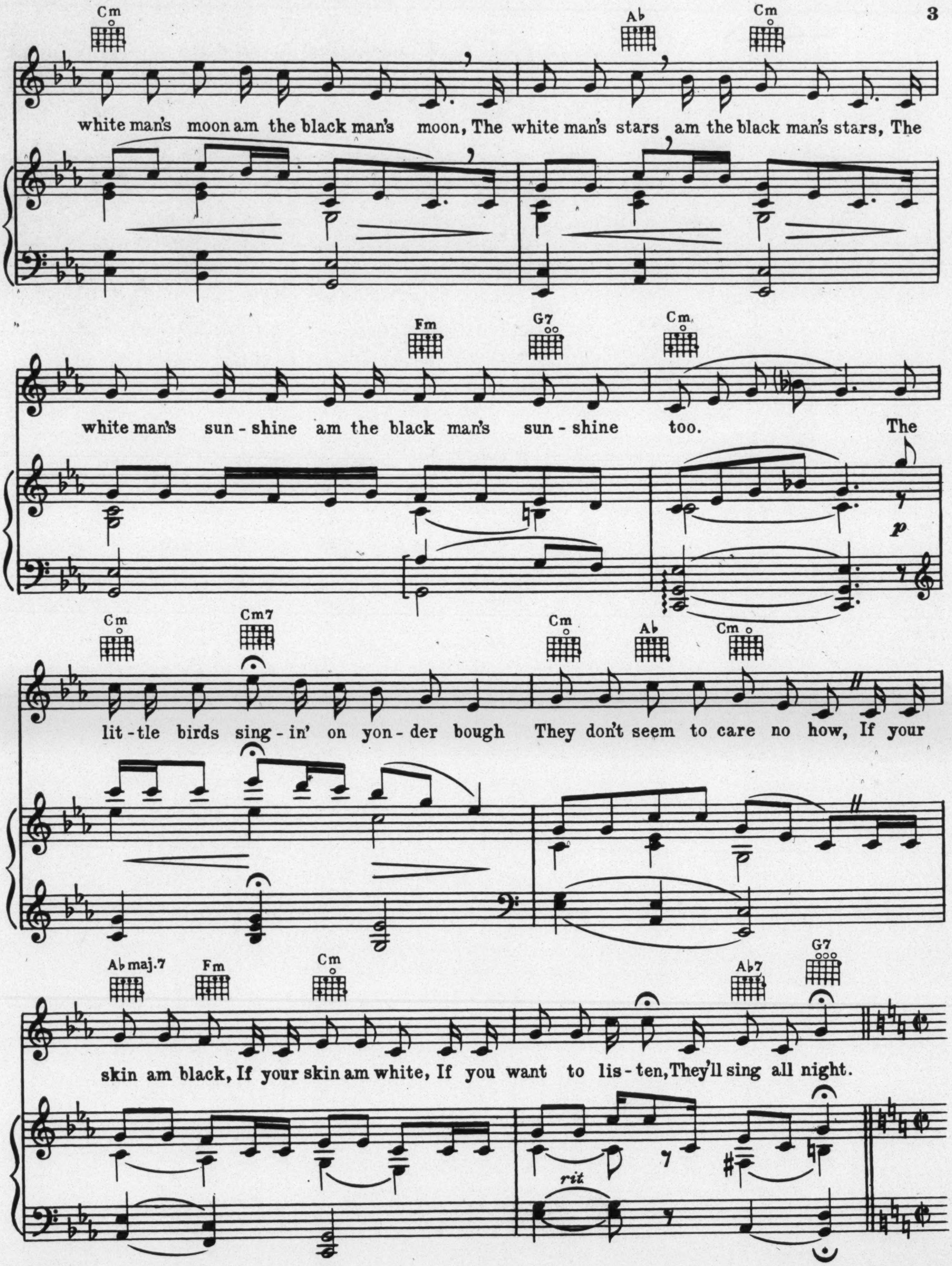
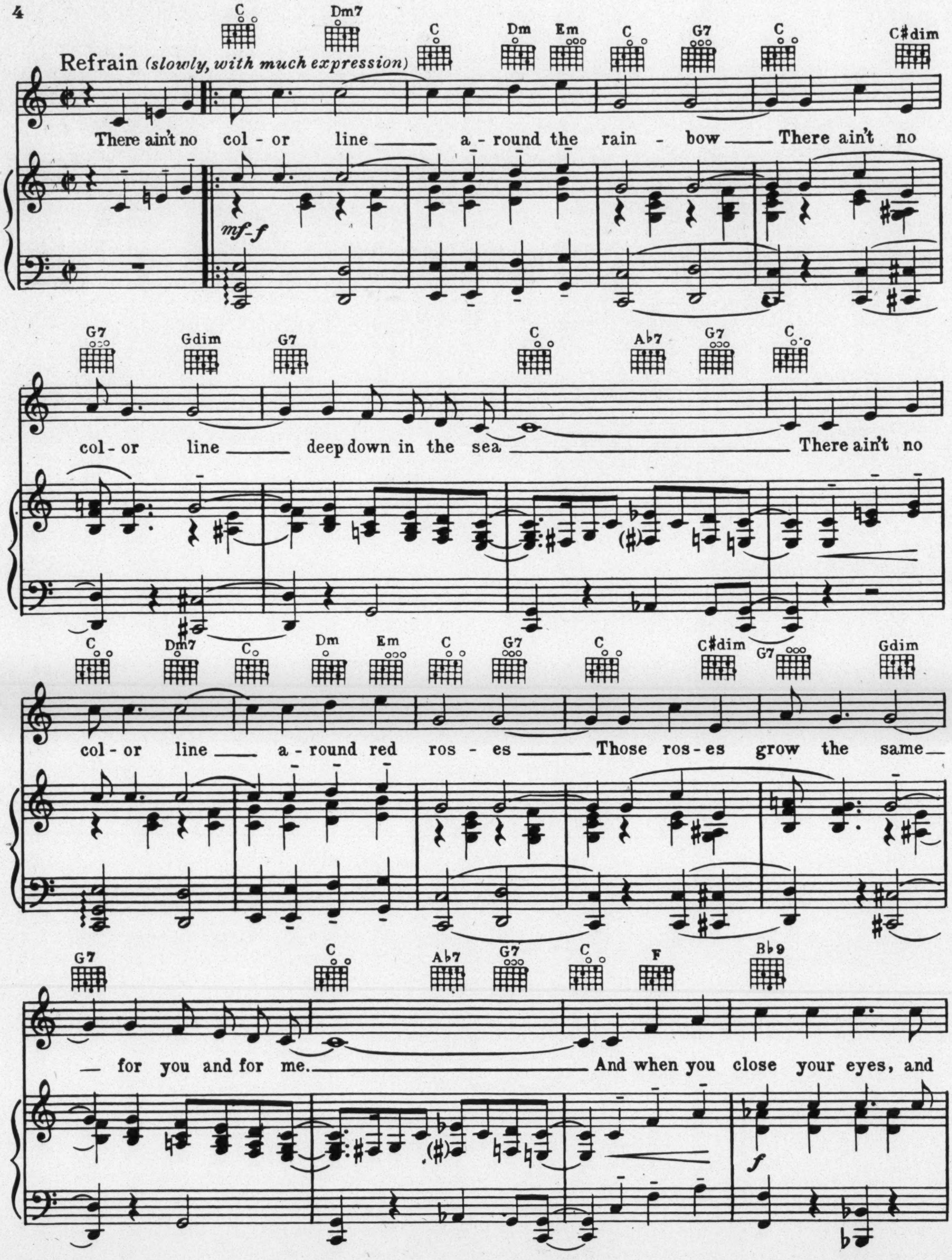
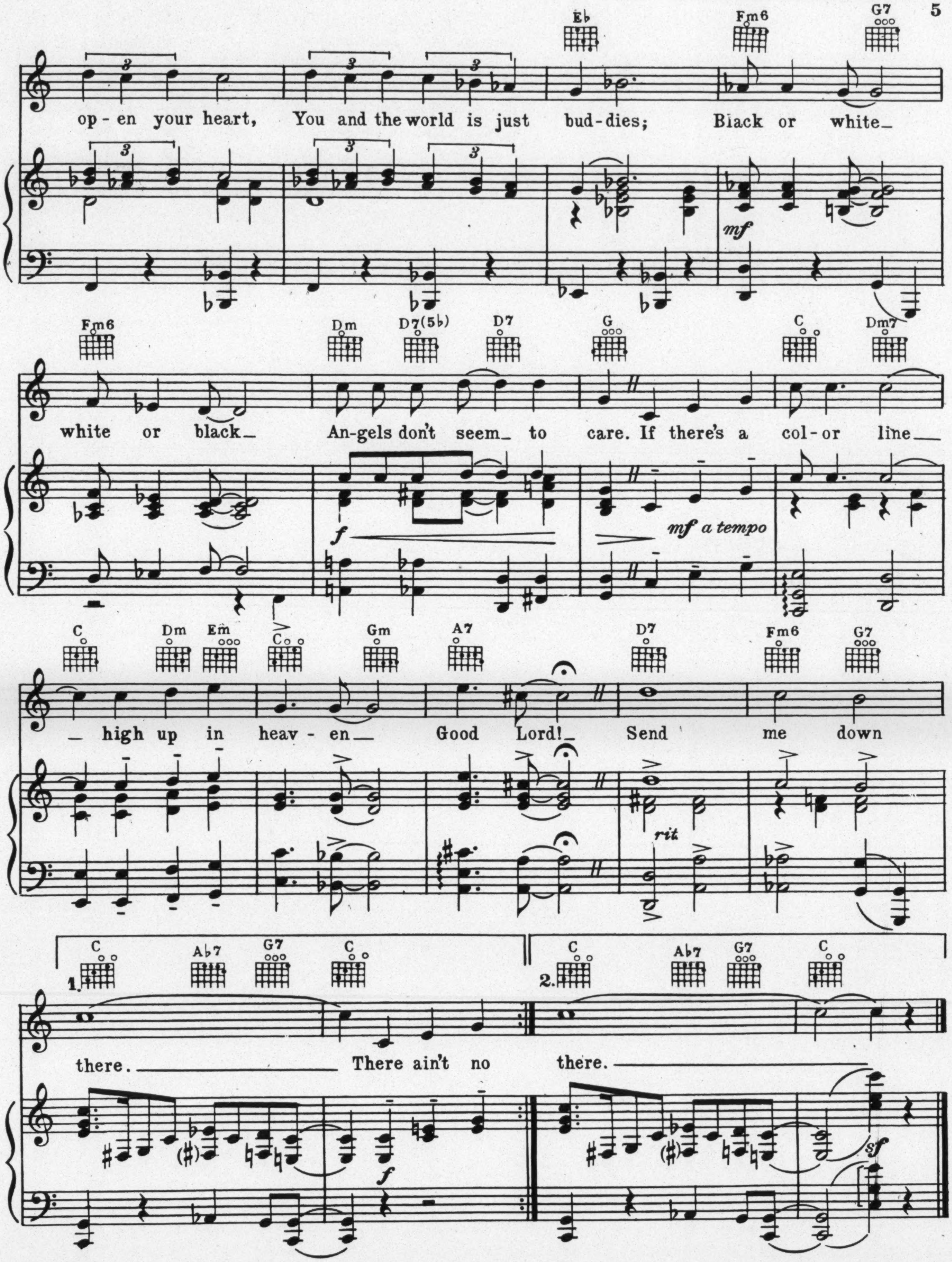

Cm
Ab
Cm
white man's moon am the black man's moon, The white man's stars am the black man's stars, The
Fm
G7
Cm
white man's sun-shine am the black man's sun-shine too. The
p
Cm
Cm7
Cm
Ab
Cm
lit-tle birds sing-in' on yon-der bough They don't seem to care no how, If your
Ab maj.7
Fm
Cm
Ab7
G7
skin am black, If your skin am white, If you want to lis-ten, They'll sing all night.
rit.


Refrain (slowly, with much expression)
C
Dm7
C
Dm
Em
C
G7
C
C♯dim
There ain't no col - or line ___ a - round the rain - bow ___ There ain't no
mf-f
G7
Gdim
G7
C
A♭7
G7
C
col - or line ___ deep down in the sea ___ There ain't no
C
Dm7
C
Dm
Em
C
G7
C
C♯dim
G7
Gdim
col - or line ___ a - round red ros - es ___ Those ros - es grow the same ___
G7
C
A♭7
G7
C
F
B♭9
— for you and for me. ___ And when you close your eyes, and
f

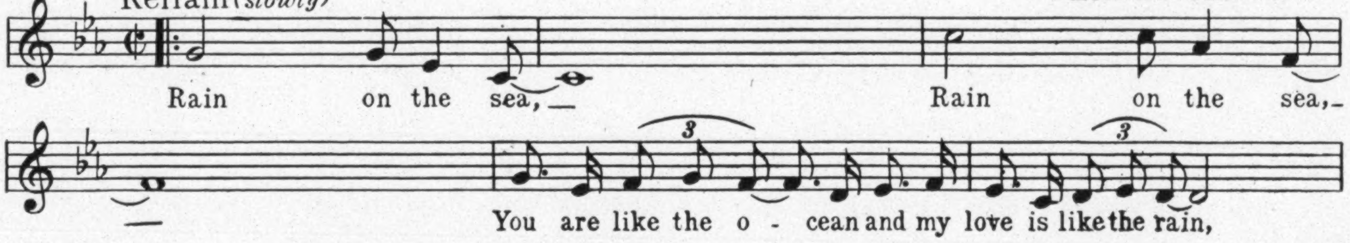

Eb Fm6 G7
op - en your heart, You and the world is just bud - dies; Black or white —
Fm6 Dm D7(5b) D7 G C Dm7
white or black — An - gels don't seem — to care. If there's a col - or line —
f
mf a tempo
C Dm Em C Gm A7 D7 Fm6 G7
— high up in heav - en — Good Lord! — Send me down
rit
C Ab7 G7 C
1. there. — There ain't no
f
C Ab7 G7 C
2. there. —
sf

SONGS FROM

"MY DEAR PUBLIC"

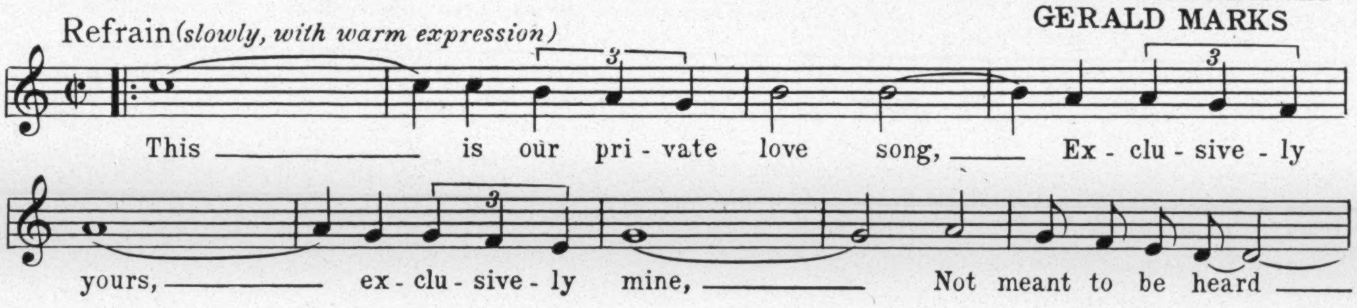
Rain On The Sea

Words and Music by
IRVING CAESAR
SAMMY LERNER and
GERALD MARKS


Refrain (slowly)
Rain on the sea, — Rain on the sea, —
You are like the o - cean and my love is like the rain,

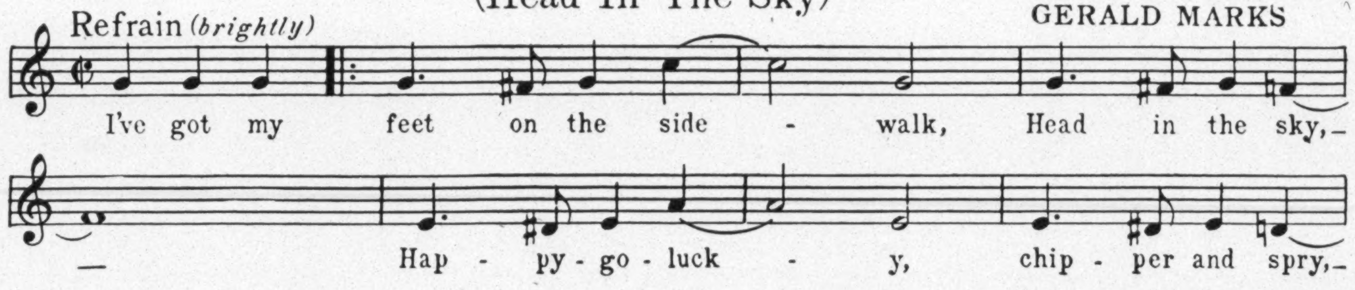
This Is Our Private Love Song

Words and Music by
IRVING CAESAR
SAM LERNER and
GERALD MARKS


Refrain (slowly, with warm expression)
This is our pri - vate love song, Ex - clu - sive - ly
yours, ex - clu - sive - ly mine, Not meant to be heard

Feet On The Sidewalk
(Head In The Sky)

Words and Music by
SAMMY LERNER and
GERALD MARKS


Refrain (brightly)
I've got my feet on the side - walk, Head in the sky, —
Hap - py - go - luck - y, chip - per and spry, —

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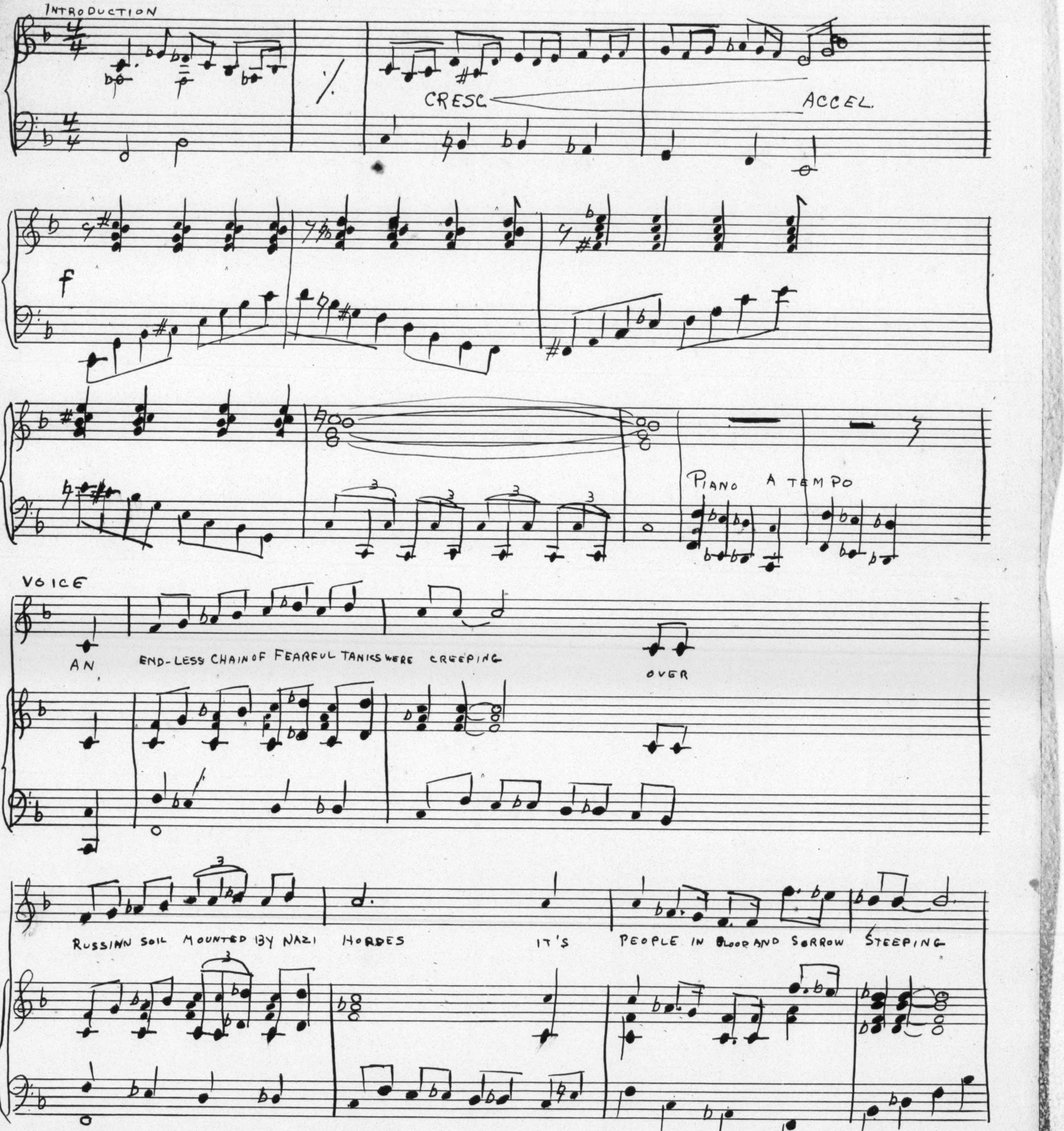
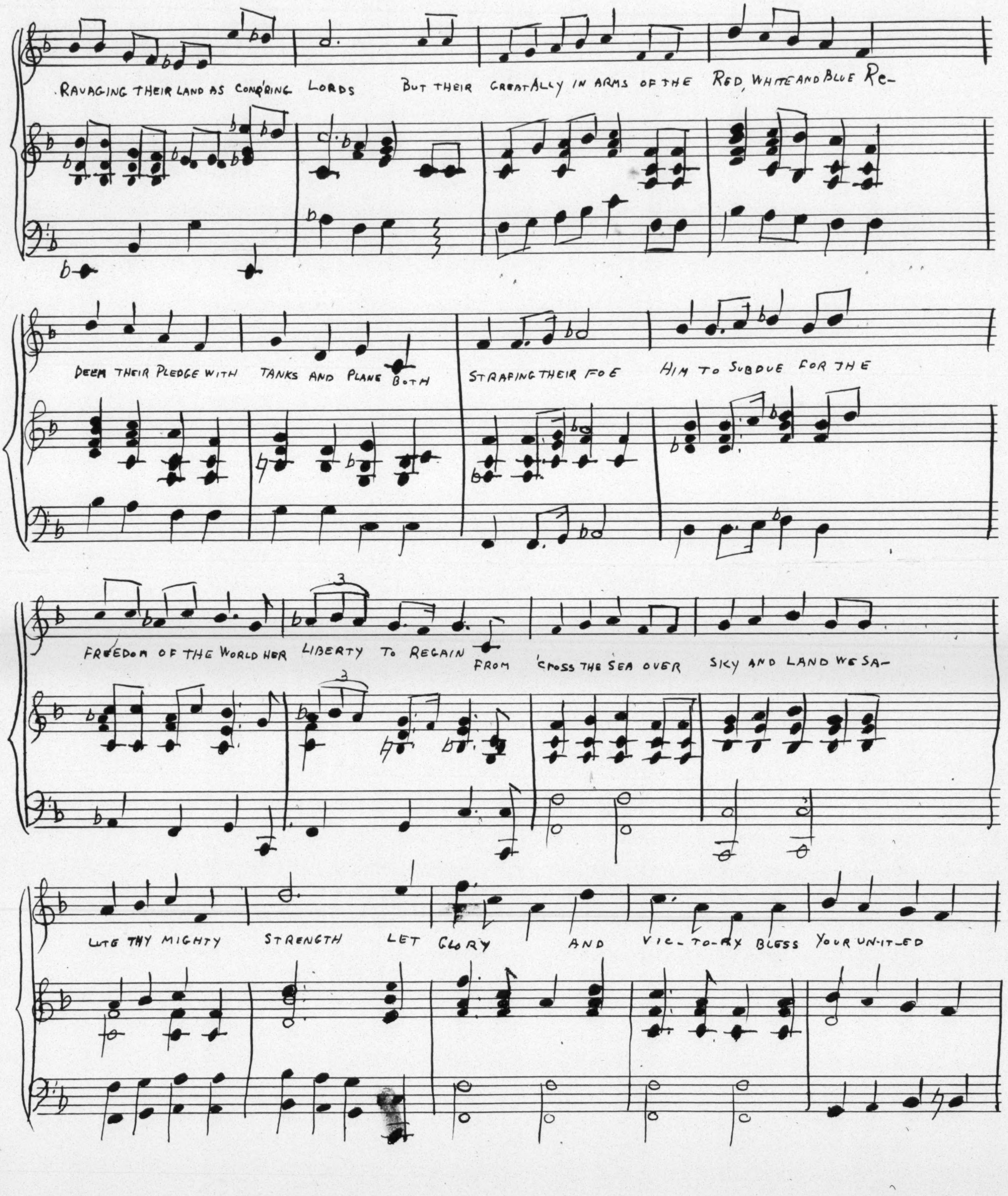
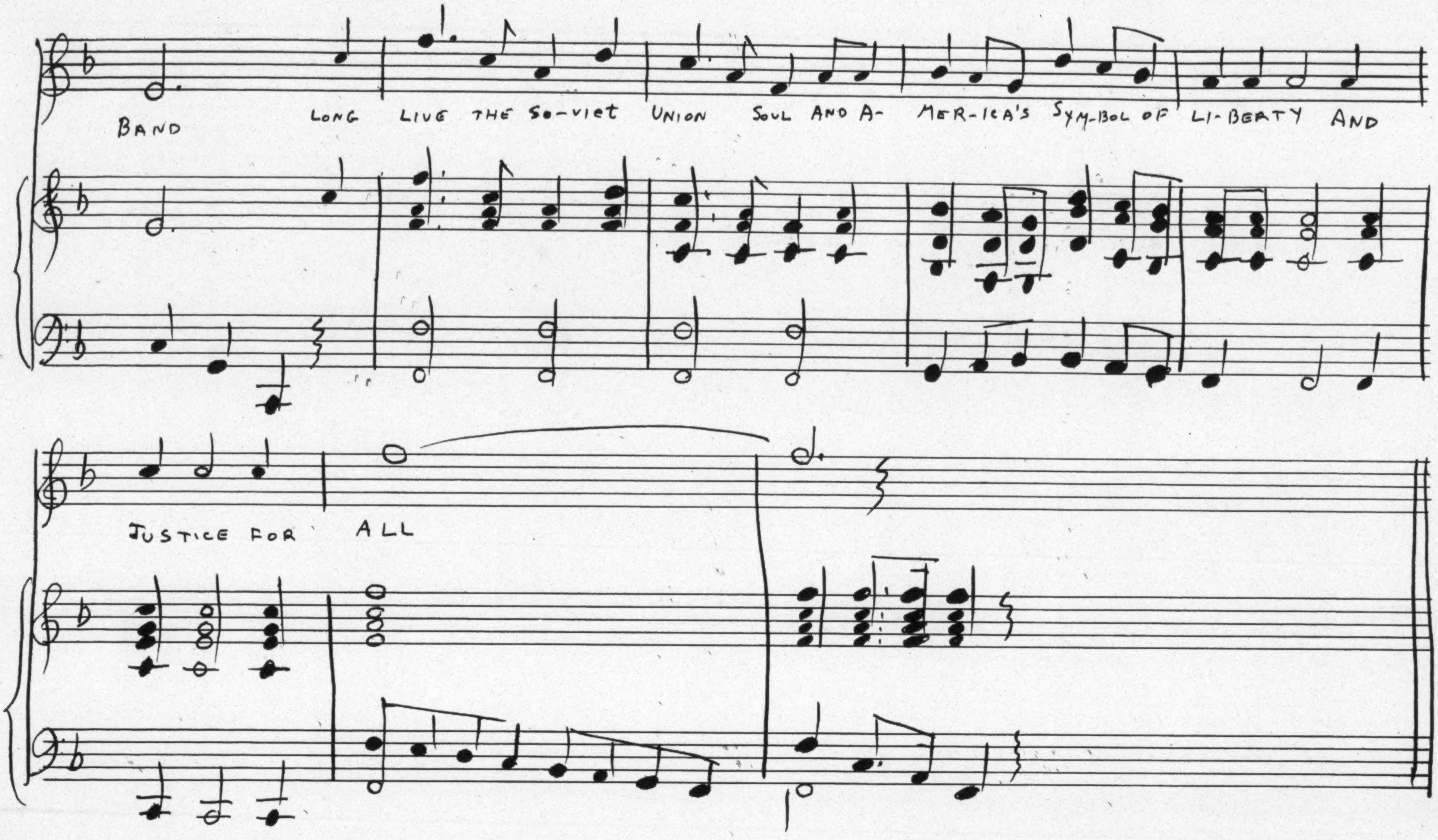

INTRODUCTION
CRESC
ACCEL.
f
PIANO A TEMPO
VOICE
AN END-LESS CHAIN OF FEARFUL TANKS WERE CREEPING
OVER
RUSSIAN SOIL MOUNTED BY NAZI HORDES
IT'S PEOPLE IN BLOOD AND SORROW STEEPING

Copyrited.

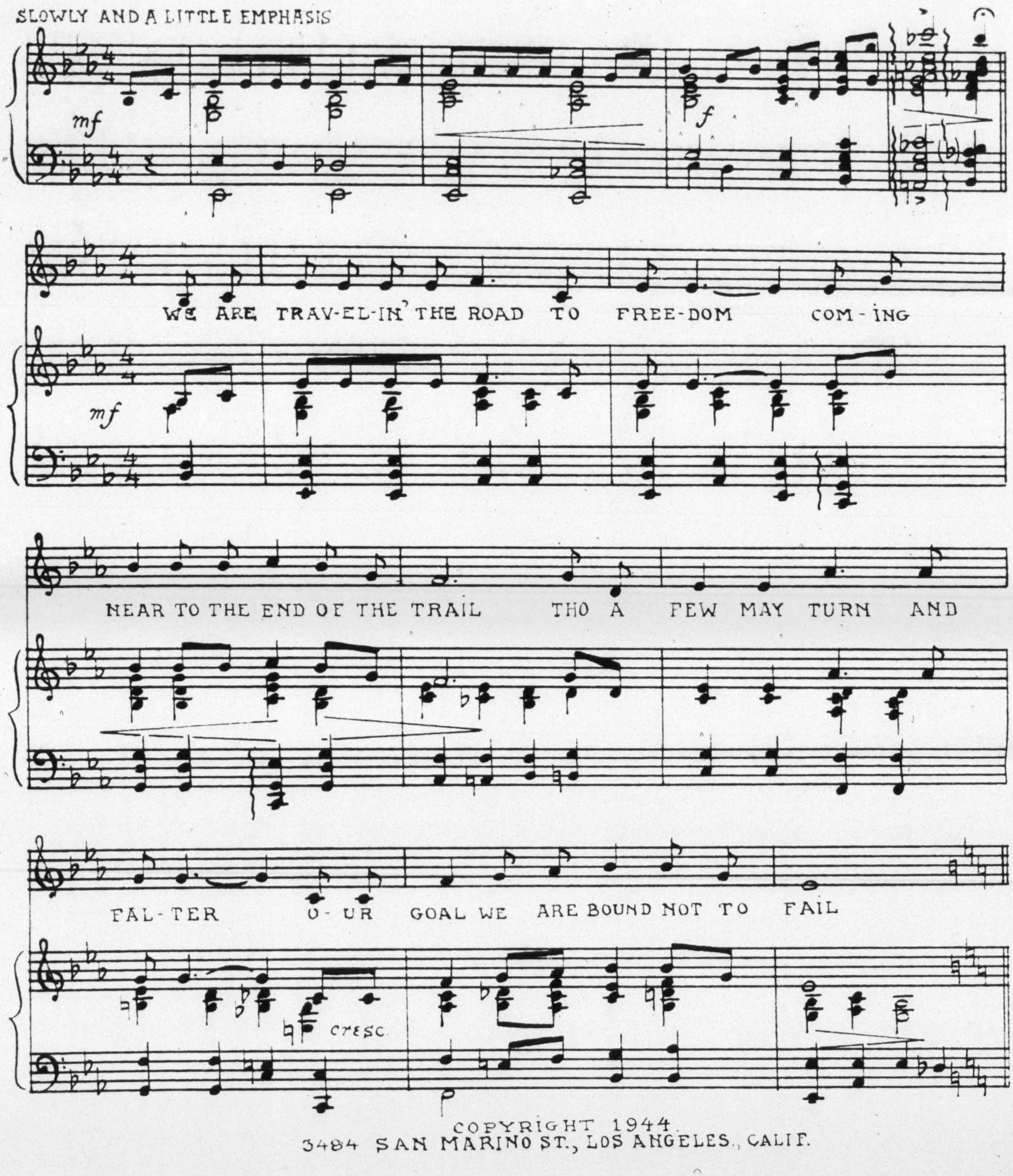
G.SCHIRMER
ROYAL BRAND
No. 54—12 Staves
PRINTED IN U. S. A.


RAVAGING THEIR LAND AS CONQ'RING LORDS BUT THEIR GREAT ALLY IN ARMS OF THE RED, WHITE AND BLUE RE-
DEEM THEIR PLEDGE WITH TANKS AND PLANE BOTH STRAFING THEIR FOE HIM TO SUBDUE FOR THE
FREEDOM OF THE WORLD HER LIBERTY TO REGAIN FROM 'CROSS THE SEA OVER SKY AND LAND WE SA-
LUTE THY MIGHTY STRENGTH LET GLORY AND VIC-TO-RY BLESS YOUR UN-IT-ED


BAND
LONG LIVE THE SO-VIET UNION SOUL AND A- MER-ICA'S SYM-BOL OF LI-BERTY AND
JUSTICE FOR ALL

THE ROAD TO FREEDOM

WORDS AND MUSIC
BY MAURICE LIMONICK


SLOWLY AND A LITTLE EMPHASIS
mf
f
mf
WE ARE TRAV-EL-IN' THE ROAD TO FREE-DOM COM-ING
NEAR TO THE END OF THE TRAIL THO A FEW MAY TURN AND
FAL-TER O-UR GOAL WE ARE BOUND NOT TO FAIL
cresc.

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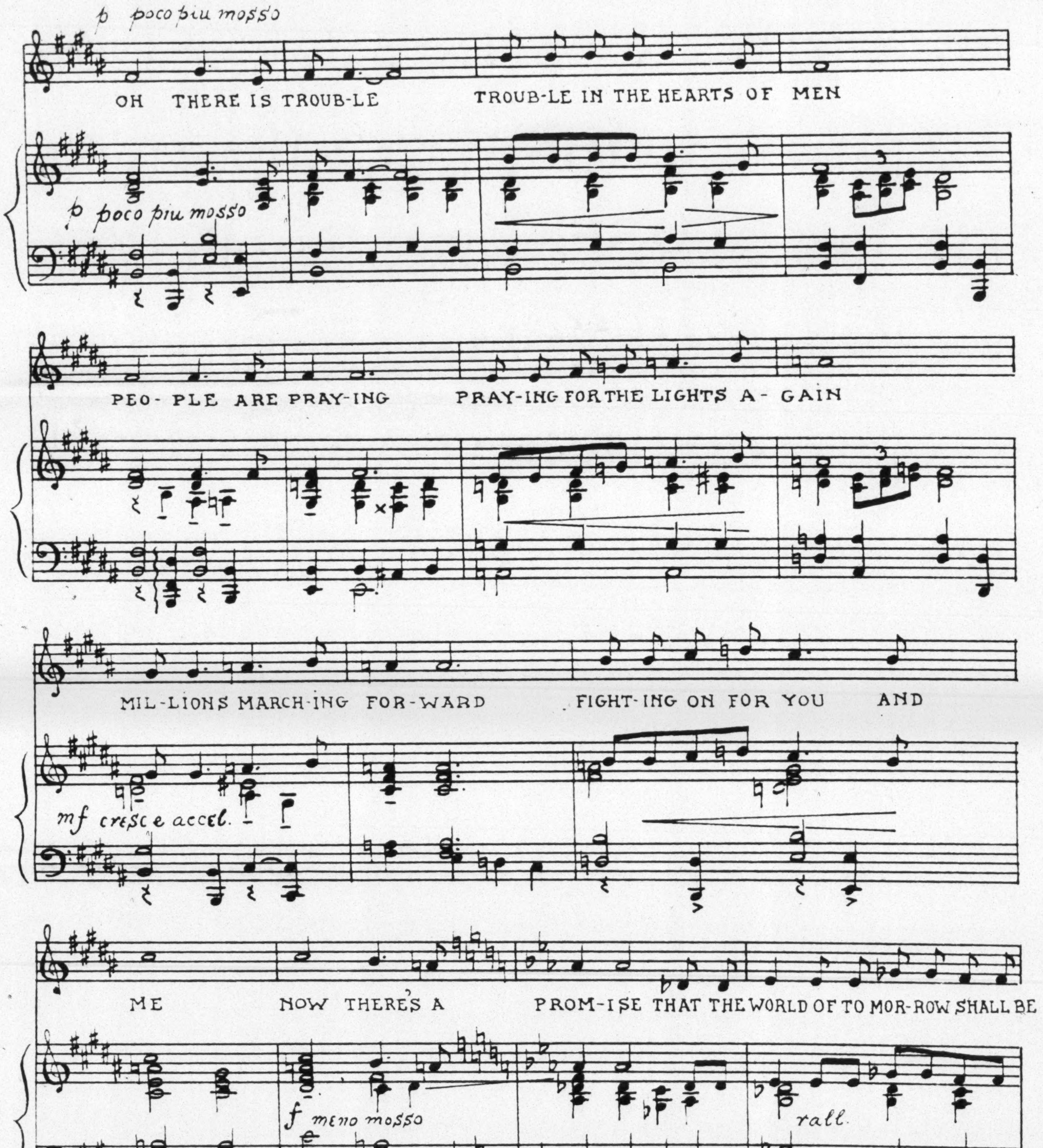
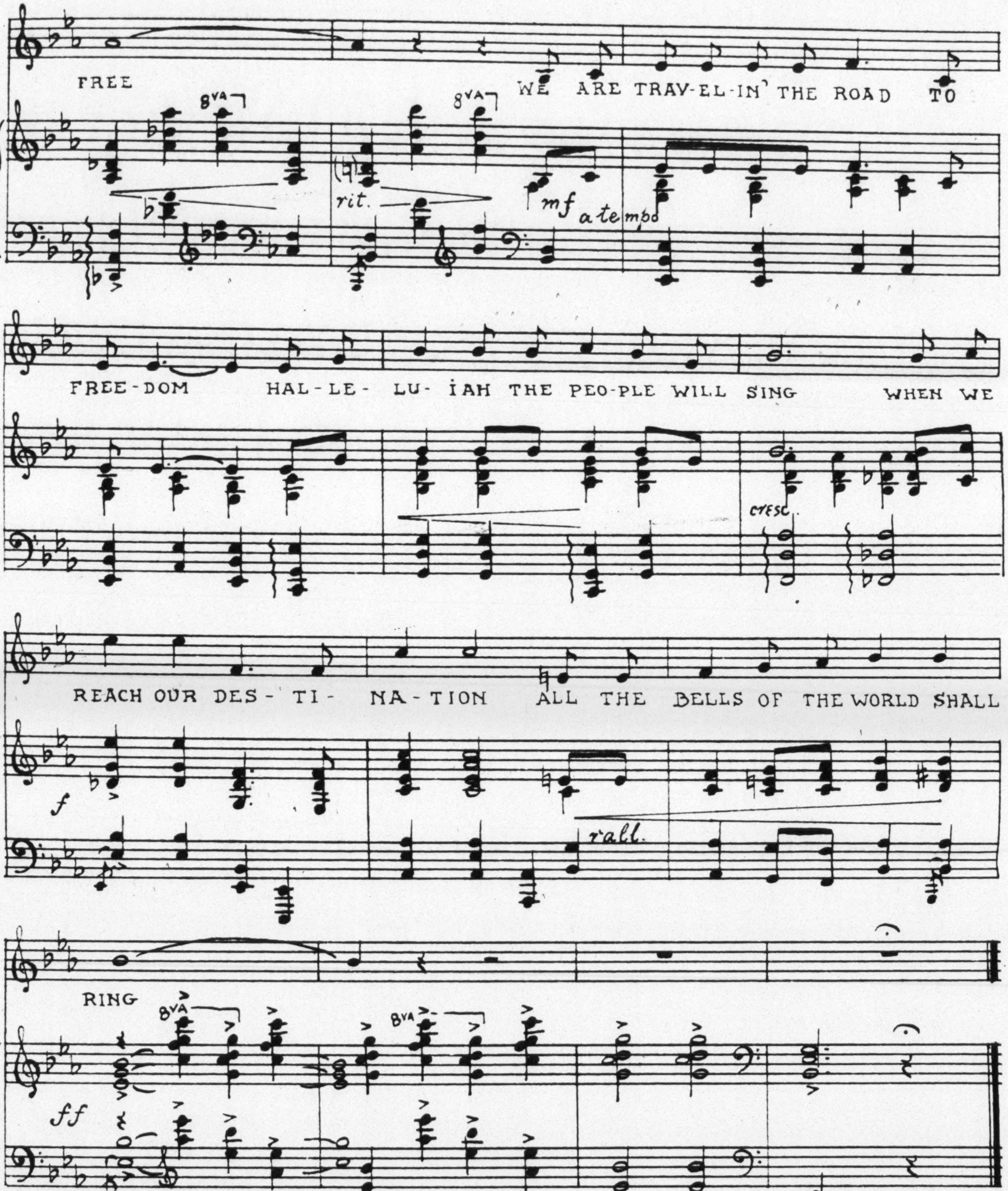
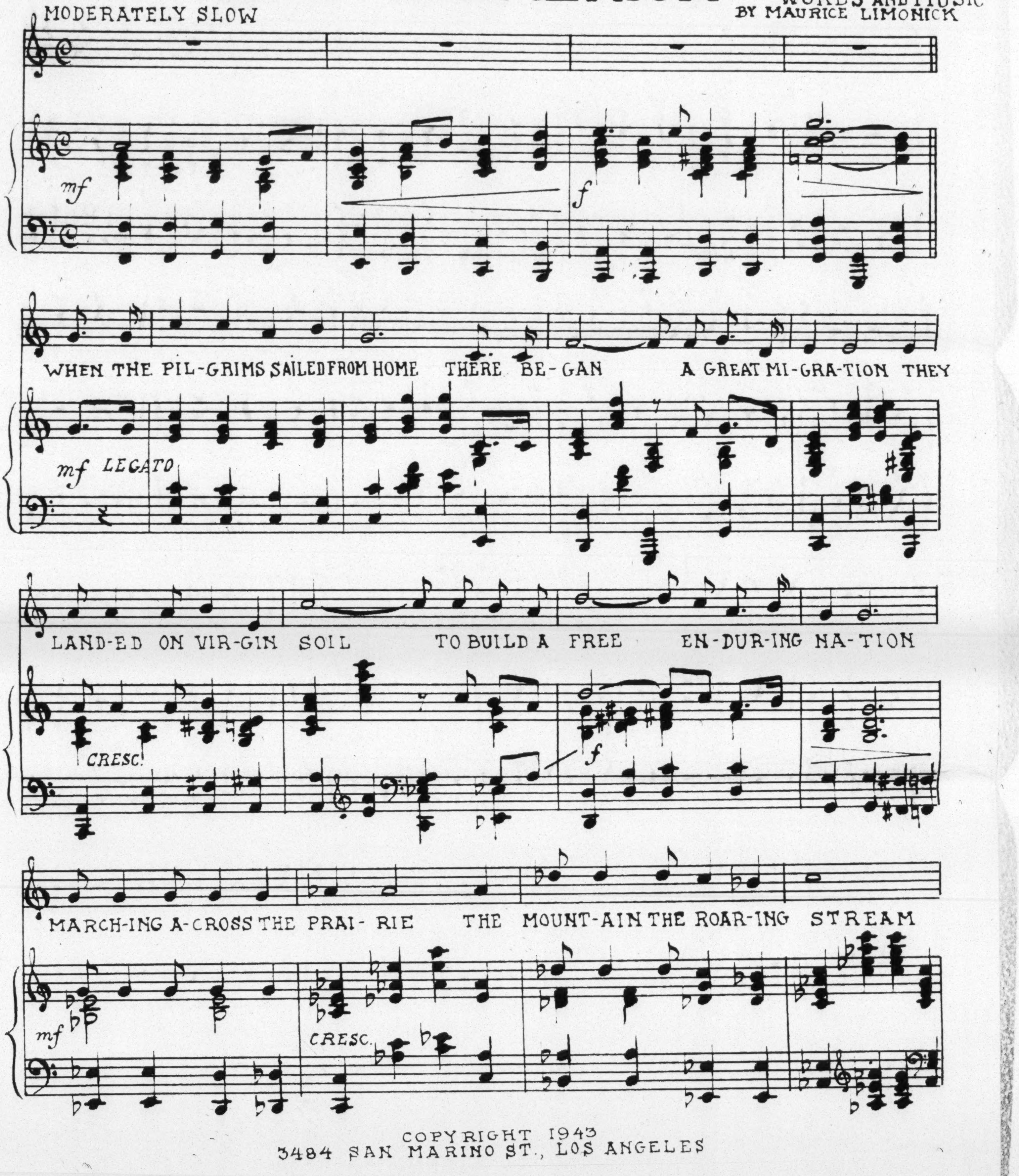

p poco piu mosso
OH THERE IS TROUB-LE TROUB-LE IN THE HEARTS OF MEN
p poco piu mosso
PEO- PLE ARE PRAY-ING PRAY-ING FOR THE LIGHTS A- GAIN
MIL-LIONS MARCH-ING FOR-WARD FIGHT-ING ON FOR YOU AND
mf cresc e accel.
ME NOW THERE'S A PROM-ISE THAT THE WORLD OF TO MOR-ROW SHALL BE
f meno mosso
rall.

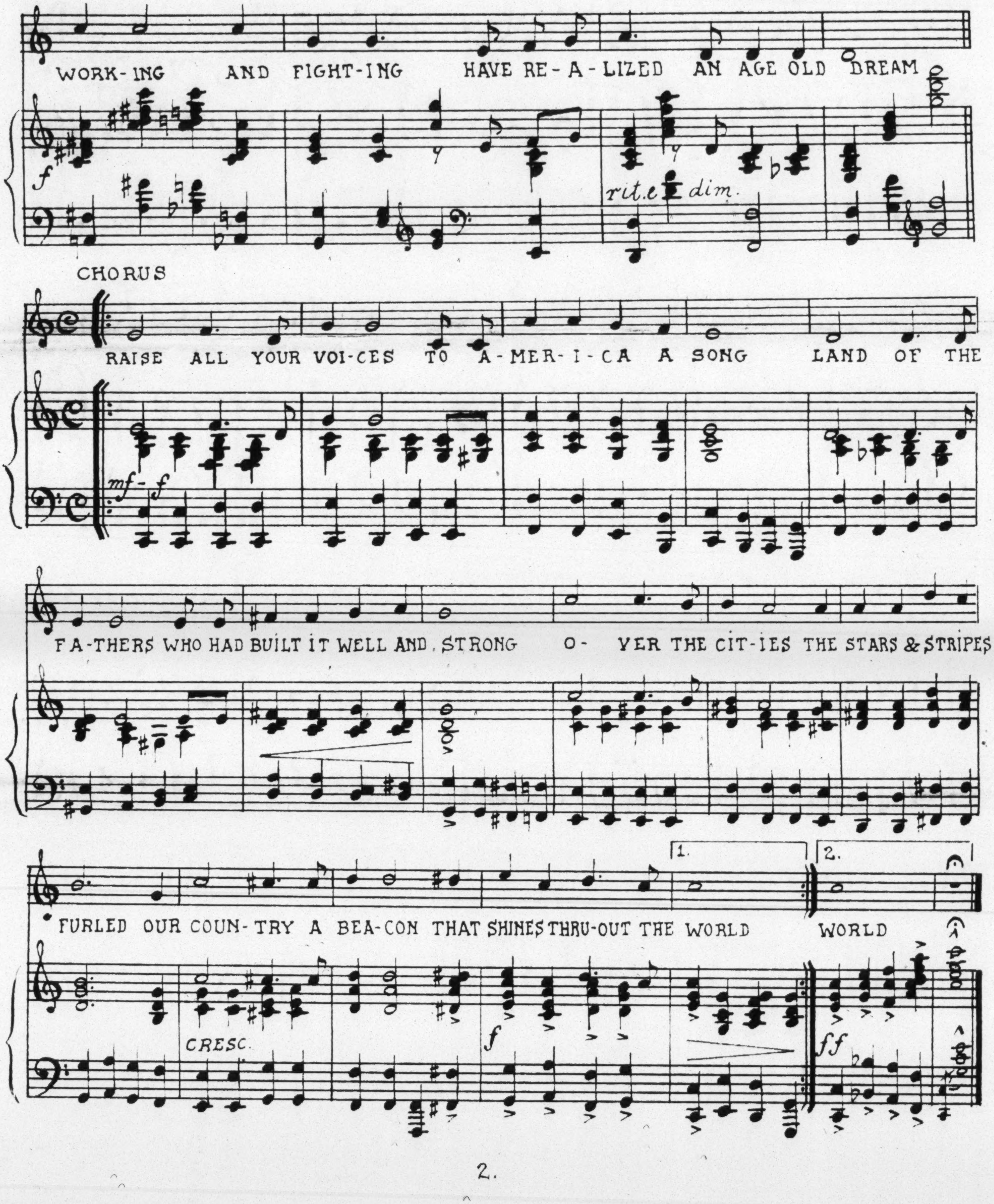

FREE
WE ARE TRAV-EL-IN' THE ROAD TO
8va
rit.
mf
a tempo
FREE-DOM HAL-LE-LU-IAH THE PEO-PLE WILL SING WHEN WE
cresc.
REACH OUR DES-TI-NA-TION ALL THE BELLS OF THE WORLD SHALL
f
rall.
RING
8va
ff
tempo e mosso
ped.

HYMN TO AMERICA

WORDS AND MUSIC
BY MAURICE LIMONICK

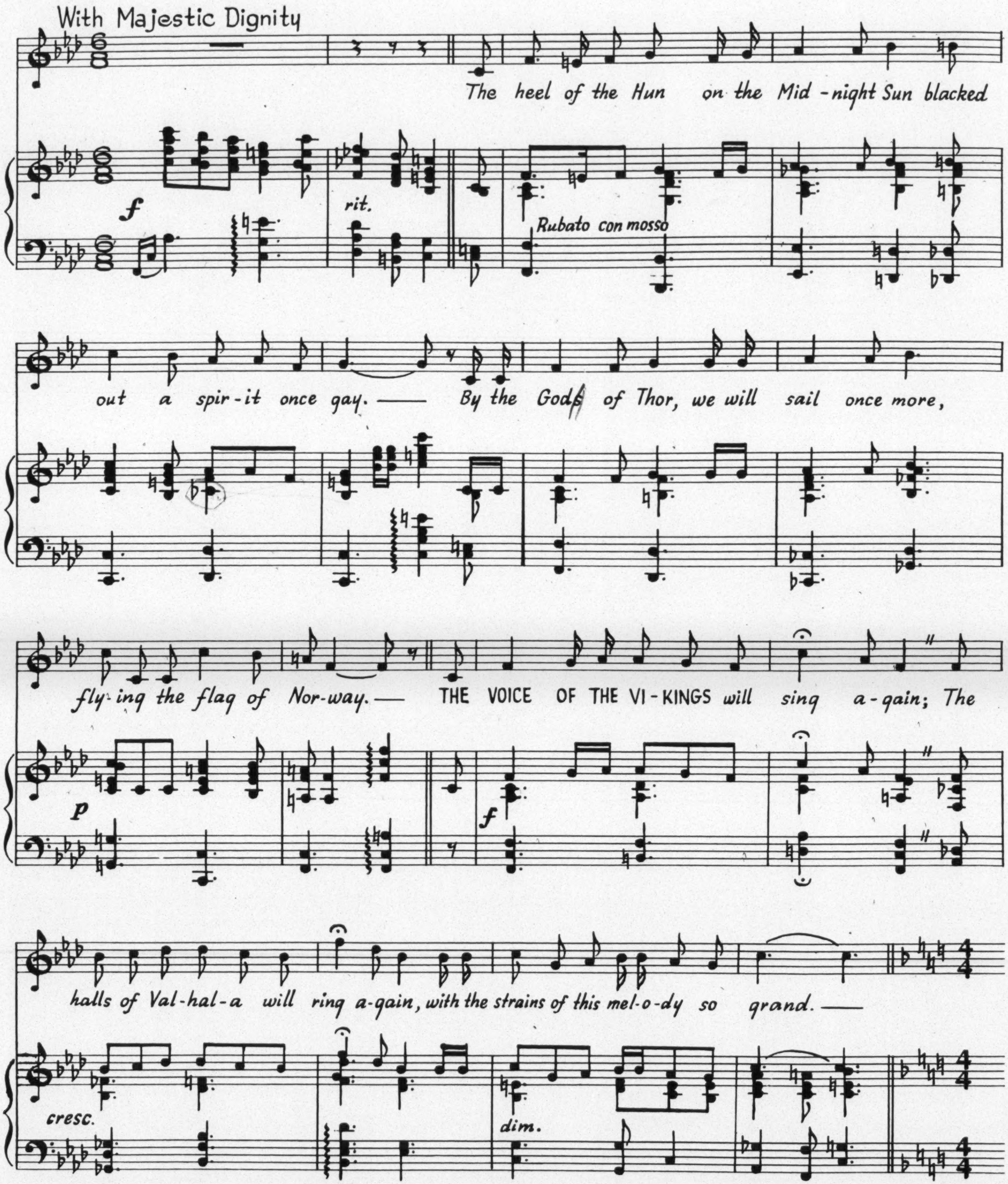

MODERATELY SLOW
mf
f
WHEN THE PIL-GRIMS SAILED FROM HOME THERE BE-GAN A GREAT MI-GRA-TION THEY
mf LEGATO
LAND-ED ON VIR-GIN SOIL TO BUILD A FREE EN-DUR-ING NA-TION
CRESC.
f
MARCH-ING A-CROSS THE PRAI- RIE THE MOUNT-AIN THE ROAR-ING STREAM
mf
CRESC.

COPYRIGHT 1943
3484 SAN MARINO ST., LOS ANGELES


WORK-ING AND FIGHT-ING HAVE RE-A-LIZED AN AGE OLD DREAM
f
rit. e dim.
CHORUS
RAISE ALL YOUR VOI-CES TO A-MER-I-CA A SONG LAND OF THE
mf - f
FA-THERS WHO HAD BUILT IT WELL AND STRONG O- VER THE CIT-IES THE STARS & STRIPES UN-
FURLED OUR COUN-TRY A BEA-CON THAT SHINES THRU-OUT THE WORLD WORLD
CRESC.
f
1.
2.
ff

THE • VOICE • OF

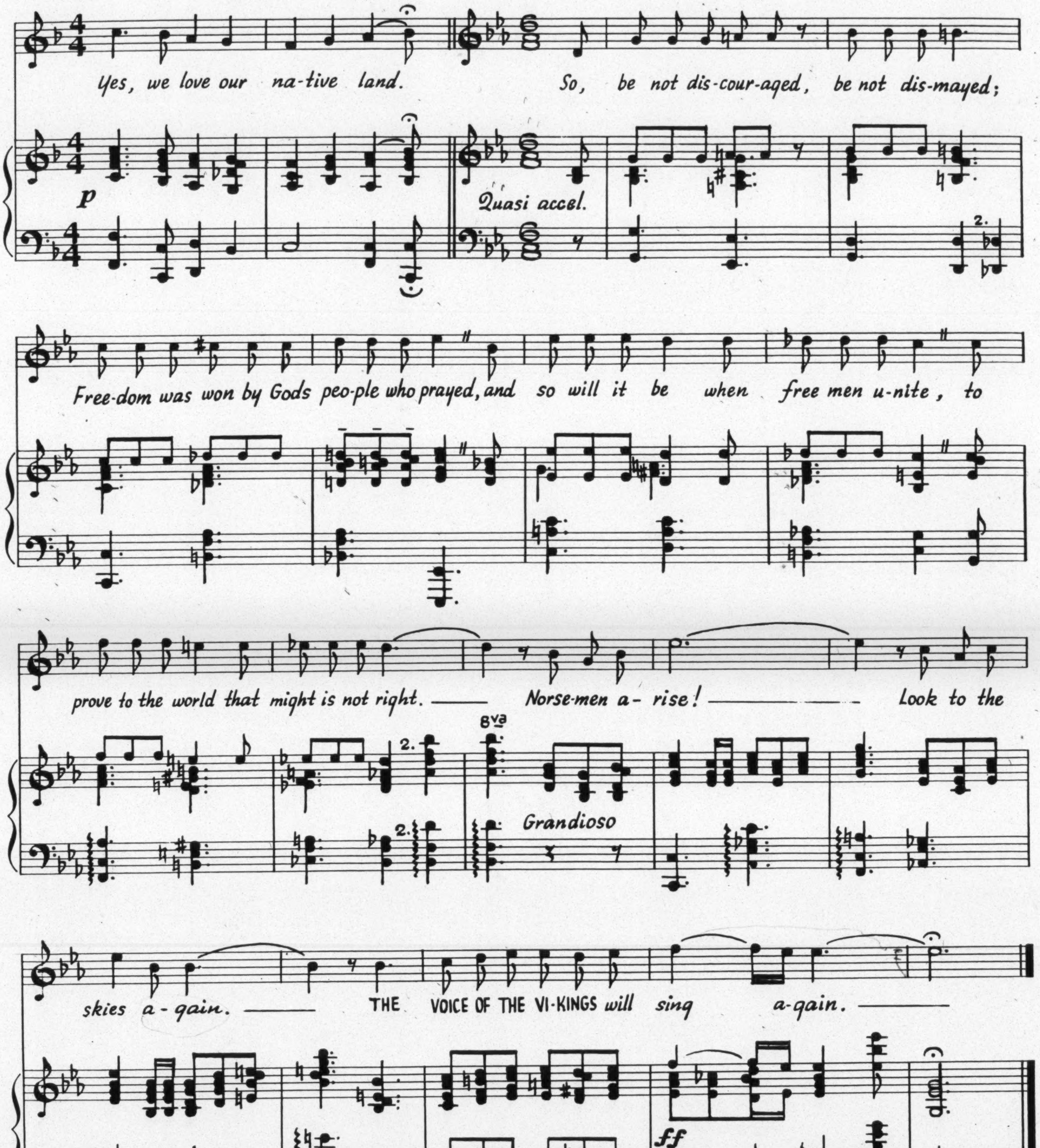
— *Words and Music By* JIMMIE BERG


With Majestic Dignity
f
rit.
Rubato con mosso
The heel of the Hun on the Mid-night Sun blacked
out a spir-it once gay. — By the Gods of Thor, we will sail once more,
fly-ing the flag of Nor-way. — THE VOICE OF THE VI-KINGS will sing a-gain; The
p
f
halls of Val-hal-a will ring a-gain, with the strains of this mel-o-dy so grand. —
cresc.
dim.

COPYRIGHTED - 1942 *by* KAY KELLEY MUSIC CO.
1335 FRANKLIN AVE. - MINNEAPOLIS, MINN. U.S.A.

•THE•VIKINGS

PIANO *Arrangement By* LOUIS ROSENBERGER


Yes, we love our na-tive land. So, be not dis-cour-aged, be not dis-mayed;
p
Quasi accel.
Free-dom was won by Gods peo-ple who prayed, and so will it be when free men u-nite, to
prove to the world that might is not right. Norse-men a-rise! Look to the
8va
Grandioso
skies a-gain. THE VOICE OF THE VI-KINGS will sing a-gain.
ff

PROFESSIONAL COPY
NOT FOR SALE

"March of the Conquered Peoples"

Music: Fred Katz
80 Lee Avenue
Brooklyn, N.Y.
Evergreen 8-1615

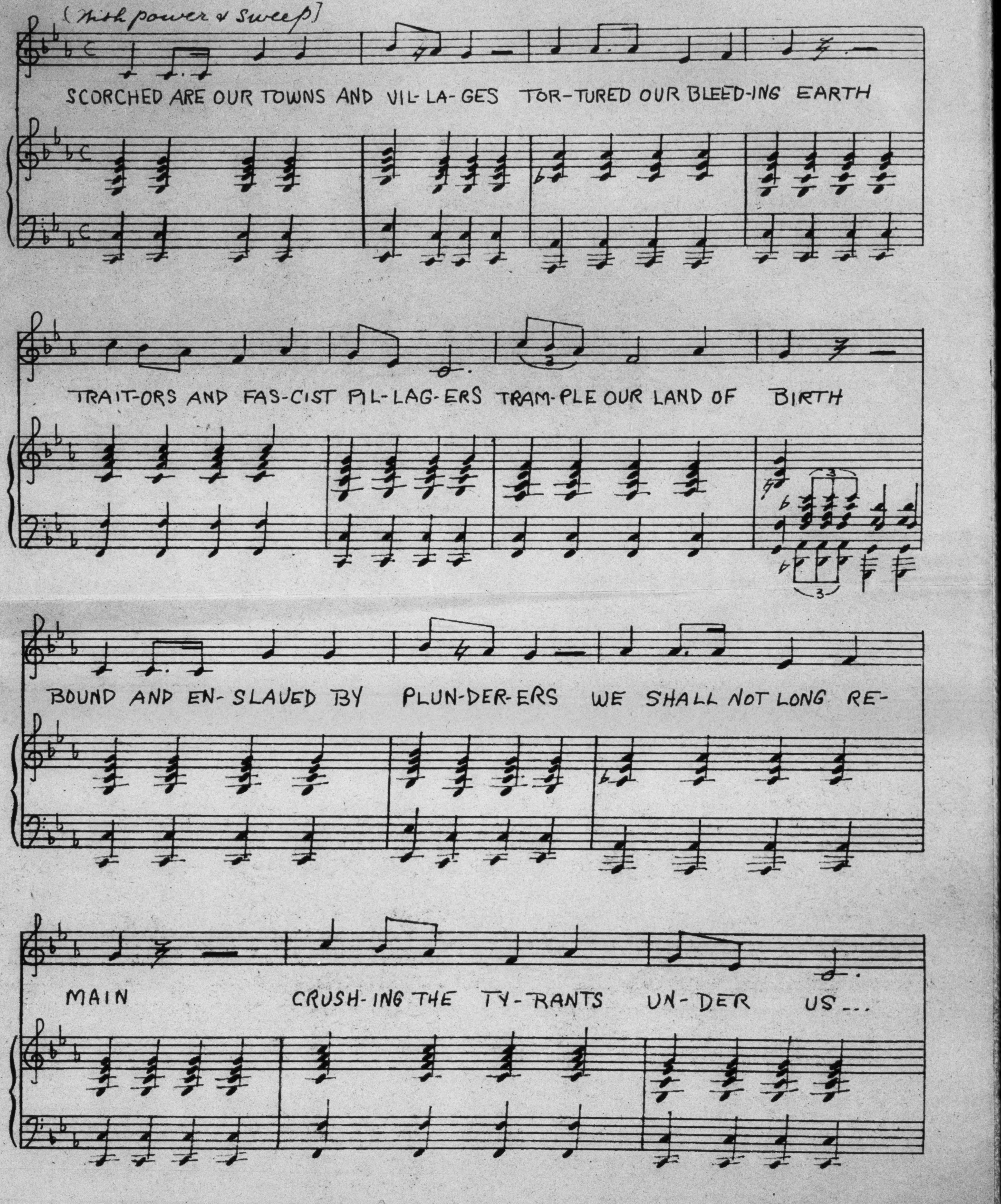
Lyric: Len Chalfin
155 Hewes St.
Brooklyn N.Y.

①

"MARCH OF THE CONQUERED PEOPLES"

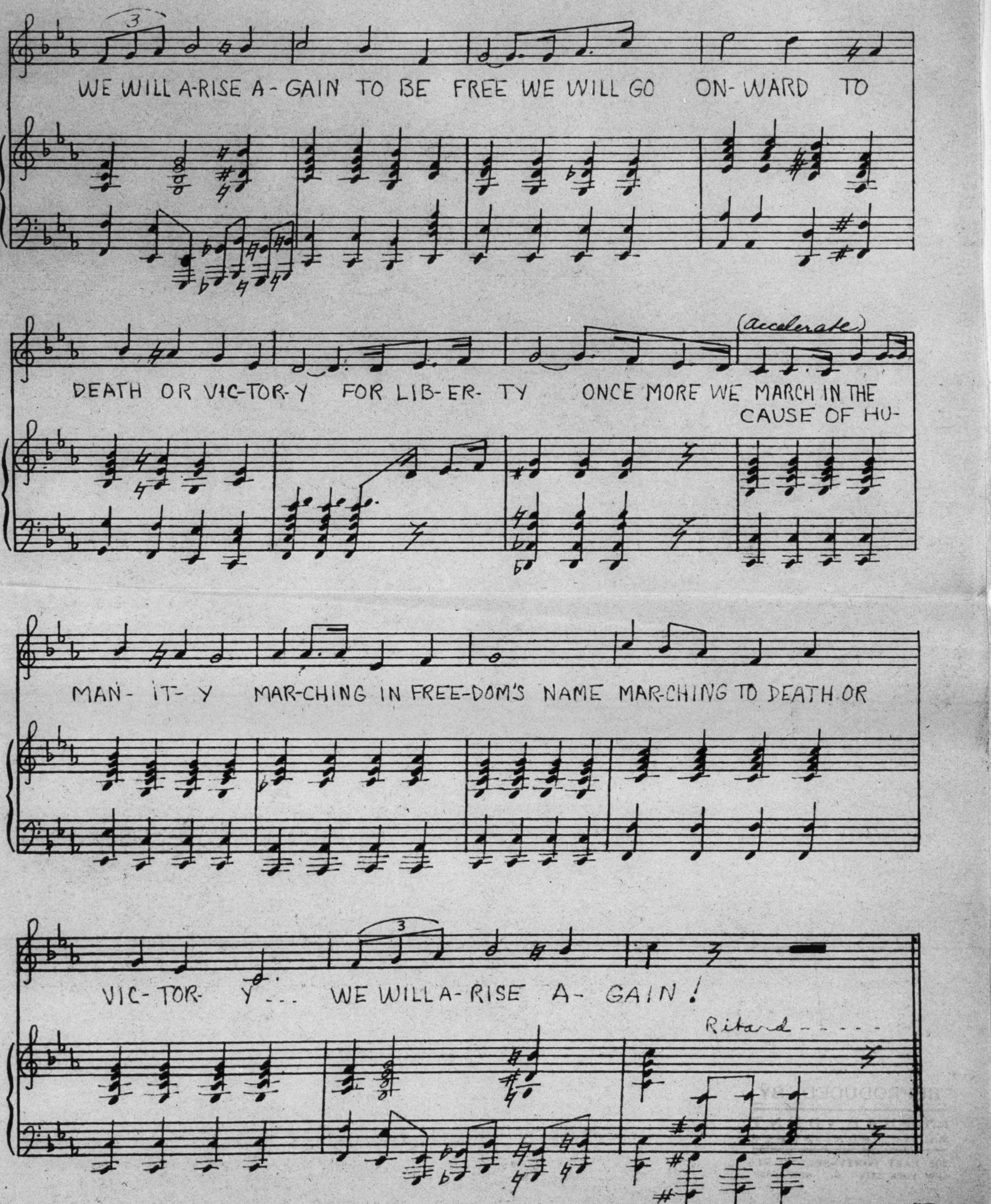
LYRIC - LEONARD CHALFIN

MUSIC - FRED KATZ


(with power & sweep)
SCORCHED ARE OUR TOWNS AND VIL-LA-GES TOR-TURED OUR BLEED-ING EARTH
TRAIT-ORS AND FAS-CIST PIL-LAG-ERS TRAM-PLE OUR LAND OF BIRTH
BOUND AND EN-SLAVED BY PLUN-DER-ERS WE SHALL NOT LONG RE-
MAIN CRUSH-ING THE TY-RANTS UN-DER US...
3

MAESTRO
No. 104 12-VOCAL

INDEPENDENT
MUSIC PUBLISHERS
EAST FORTY-SECOND ST
NEW YORK CITY - NEW YORK


3
WE WILL A-RISE A-GAIN TO BE FREE WE WILL GO ON-WARD TO
(accelerate)
DEATH OR VIC-TOR-Y FOR LIB-ER-TY ONCE MORE WE MARCH IN THE
CAUSE OF HU-
MAN-IT-Y MAR-CHING IN FREE-DOM'S NAME MAR-CHING TO DEATH OR
3
VIC-TOR-Y... WE WILL A-RISE A-GAIN!
Ritard - - - -

MAESTRO
No. 104 12-VOCAL

INDEPENDENT
MUSIC PUBLISHERS
NEW YORK CITY - NEW YORK

"The Fight Will Go On."

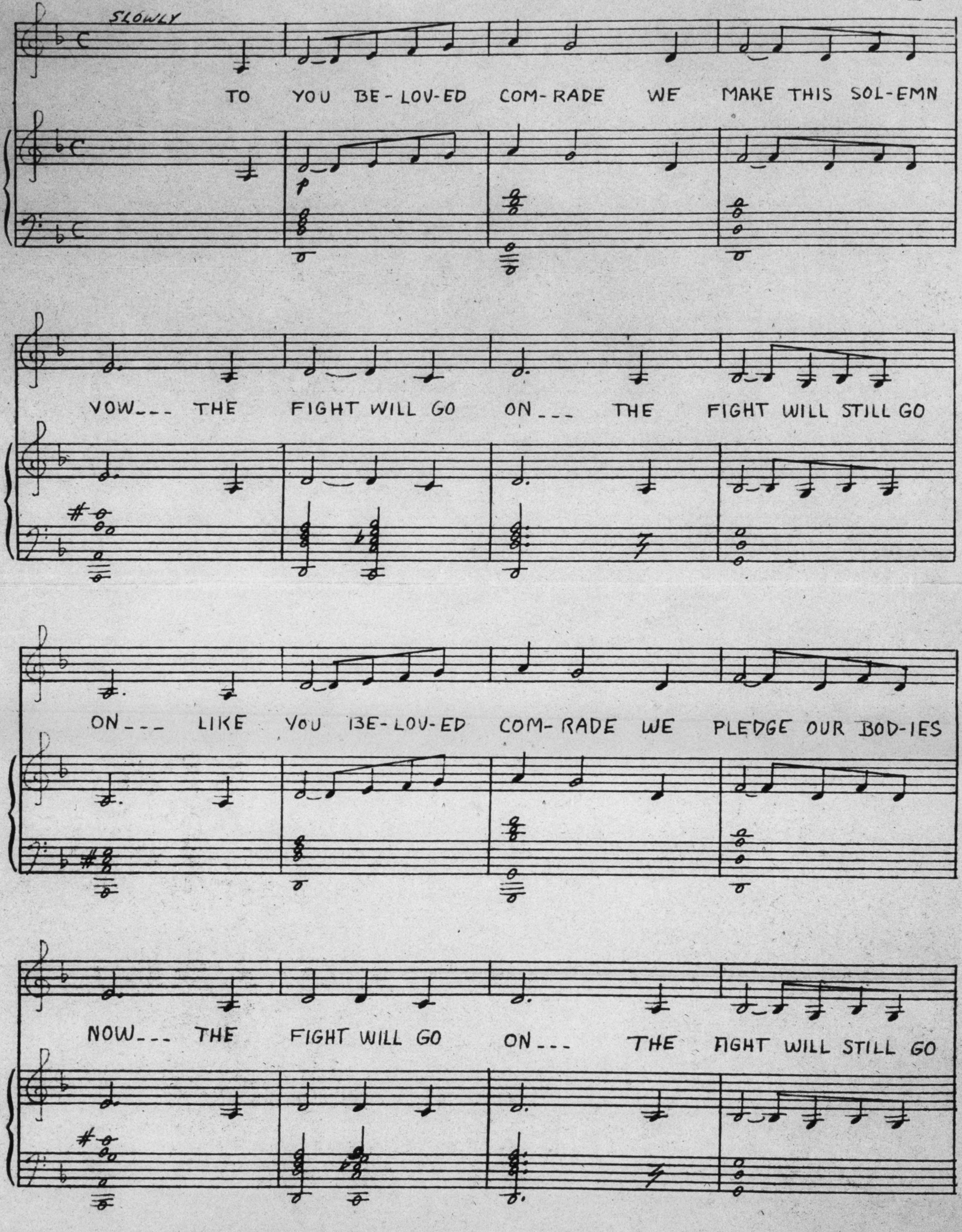
Music: Fred Katz
80 Lee Avenue
Brooklyn, N.Y.
(Evergreen 8-1-1615)

Lyric: Lewis Allan
845 Gerard Av.
Bronx, N.Y.

① "The Fight Will Go On" or

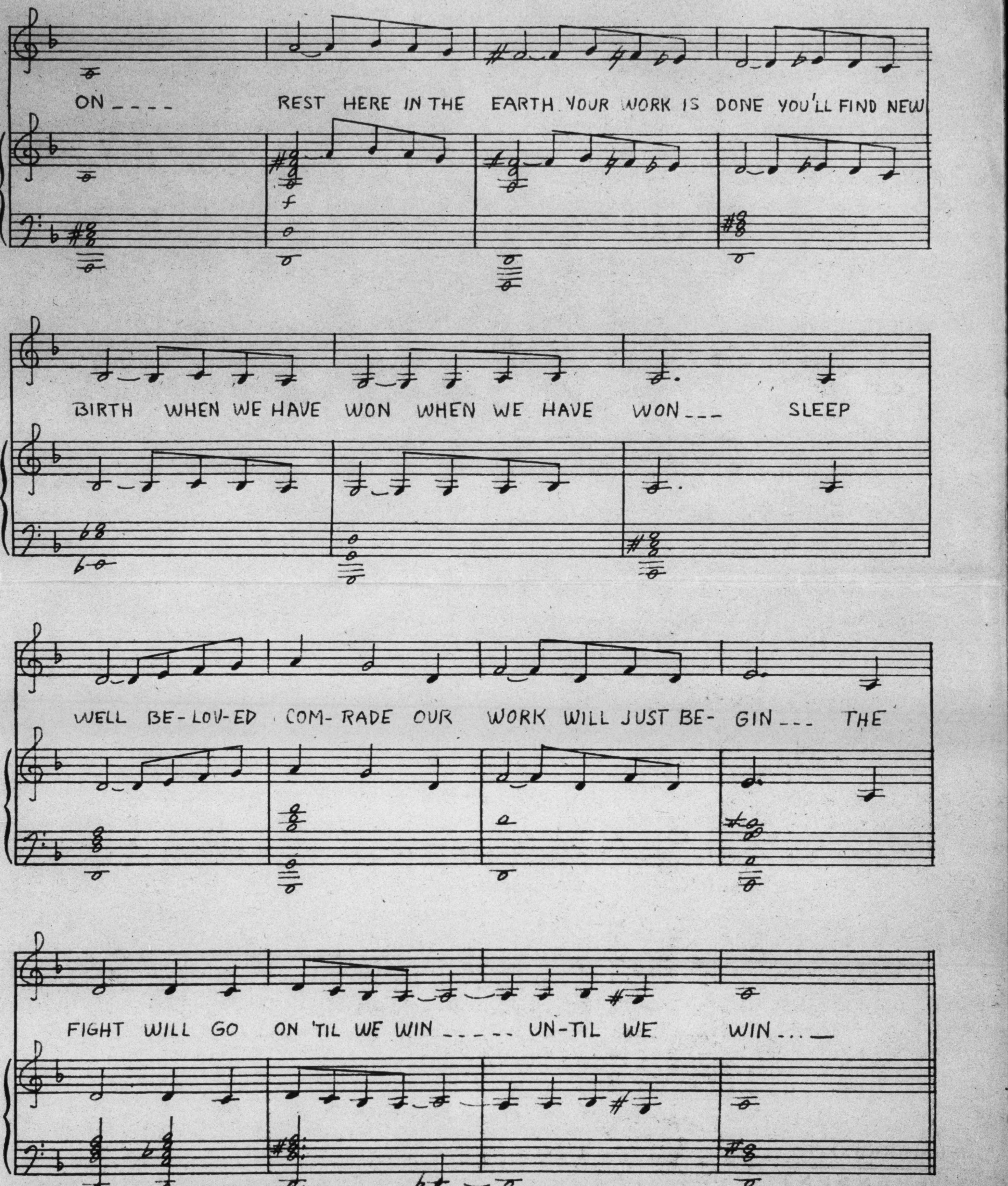
"DIRGE"

Lyric Lewis Allen
Music FRED KATZ


SLOWLY
TO YOU BE-LOV-ED COM-RADE WE MAKE THIS SOL-EMN
VOW--- THE FIGHT WILL GO ON--- THE FIGHT WILL STILL GO
ON--- LIKE YOU BE-LOV-ED COM-RADE WE PLEDGE OUR BOD-IES
NOW--- THE FIGHT WILL GO ON--- THE FIGHT WILL STILL GO

MAESTRO
No. 104 12-VOCAL

INDEPENDENT
MUSIC PUBLISHERS
[illegible] EAST FORTY SECOND ST
NEW YORK CITY - NEW YORK


ON - - - - REST HERE IN THE EARTH YOUR WORK IS DONE YOU'LL FIND NEW
BIRTH WHEN WE HAVE WON WHEN WE HAVE WON - - - SLEEP
WELL BE-LOV-ED COM-RADE OUR WORK WILL JUST BE- GIN - - - THE
FIGHT WILL GO ON 'TIL WE WIN - - - - - UN-TIL WE WIN . . . —

MAESTRO
No. 104 12-VOCAL

INDEPENDENT MUSIC PUBLISHERS

REPRODUCED BY
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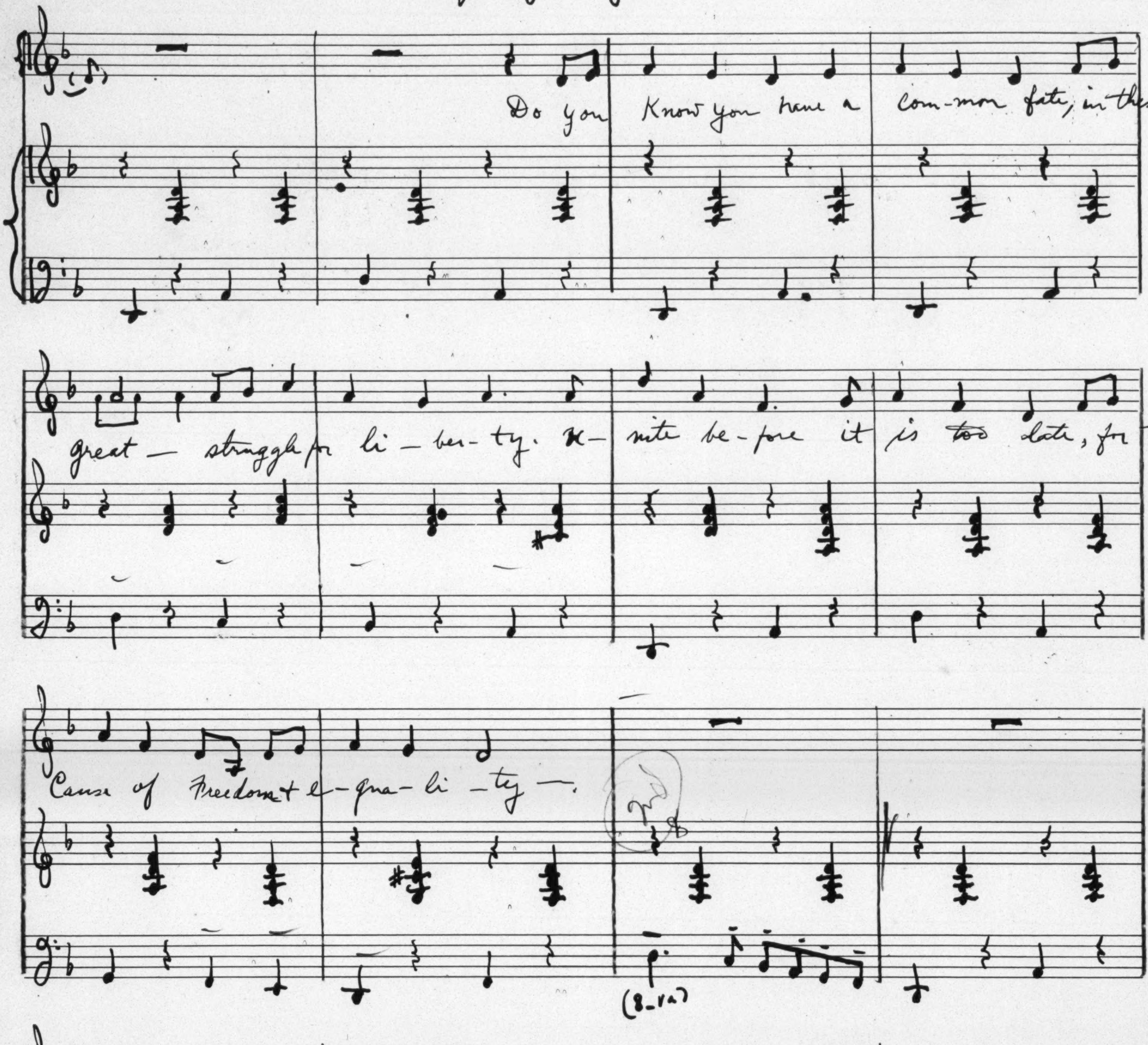
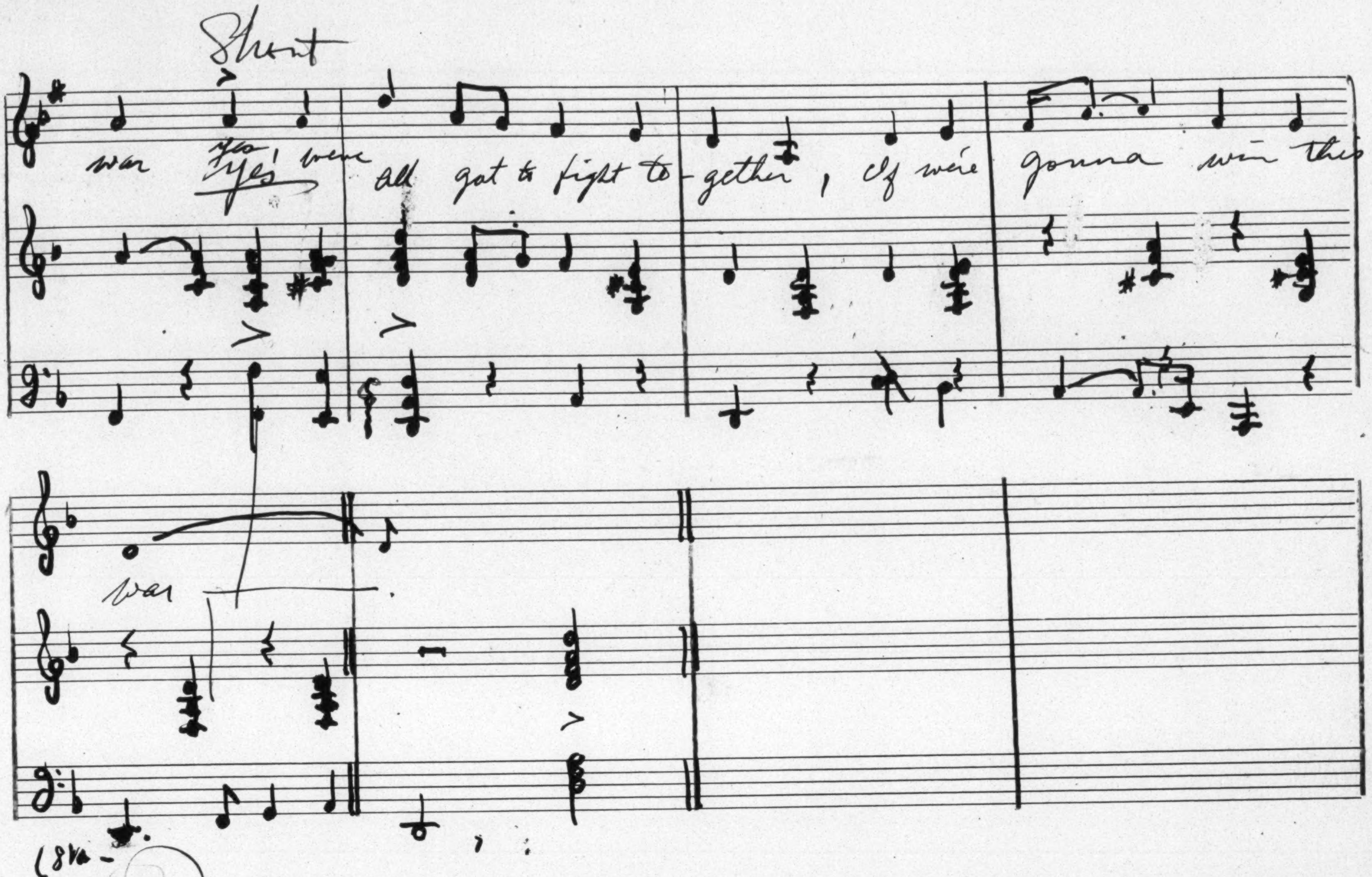
MUSIC PUBLISHERS
205 EAST FORTY-SECOND ST.
NEW YORK CITY :-: NEW YORK

SUPERIOR BRAND MANUSCRIPT PAPER
Carl Fischer, Inc. New York.
No. 104 - 12 lines.

"Fighting Together"

W. Hille


Do you know you have a com-mon fate, in this
great — struggle for li-ber-ty. U-nite be-fore it is too late, for the
Cause of Freedom & e-qua-li-ty —.
(8-va)
We're all got to fight to-ge-ther, If we're gonna win this


Shout
war Yes! we're all got to fight to-gether, If we're gonna win this
war
(8va

Verse 1 — Chorus

Vers 2-3 — Chorus

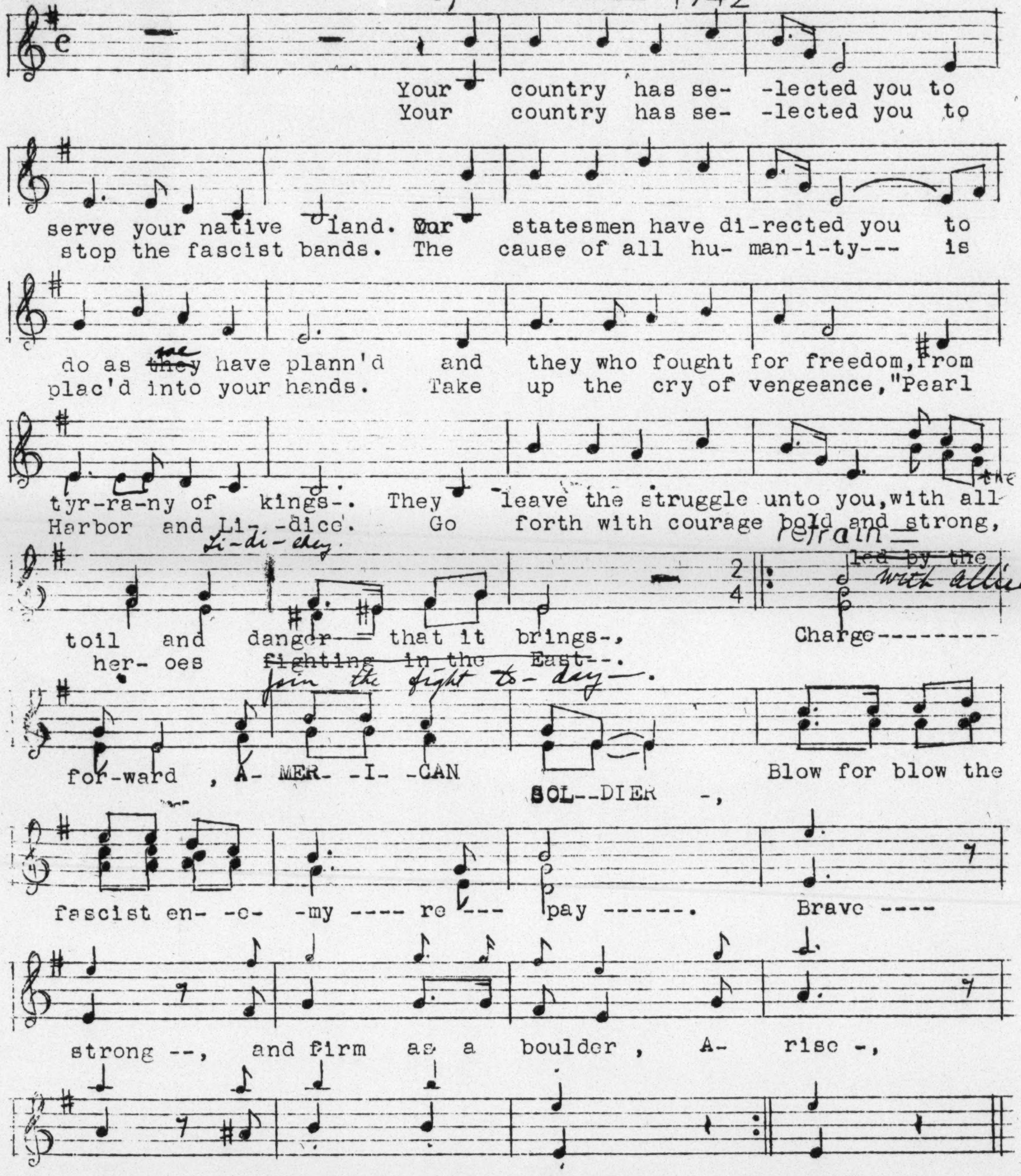
Ver 4 + 5 — Chorus - with effect from (Yes)

Cut after last

~~words-hille~~

music-hille

TO THE AMERICAN SOLDIER
of 1942


Your country has se- -lected you to
Your country has se- -lected you to
serve your native land. Our statesmen have di-rected you to
stop the fascist bands. The cause of all hu- man-i-ty--- is
do as ~~they~~ we have plann'd and they who fought for freedom, from
plac'd into your hands. Take up the cry of vengeance, "Pearl
tyr-ra-ny of kings-. They leave the struggle unto you, with all the
Harbor and Li- -dice. Go forth with courage bold and strong,
Li-di-chey
refrain—
~~led by the~~ with allied
2
4
toil and danger — that it brings-, Charge---------
her- oes ~~fighting in the East~~--.
join the fight to-day—
for-ward , A- MER- -I- -CAN SOL--DIER -, Blow for blow the
fascist en- -e- -my ---- re --- pay ------. Brave ----
strong --, and firm as a boulder , A- rise -,
strike , and Clear the way . way.

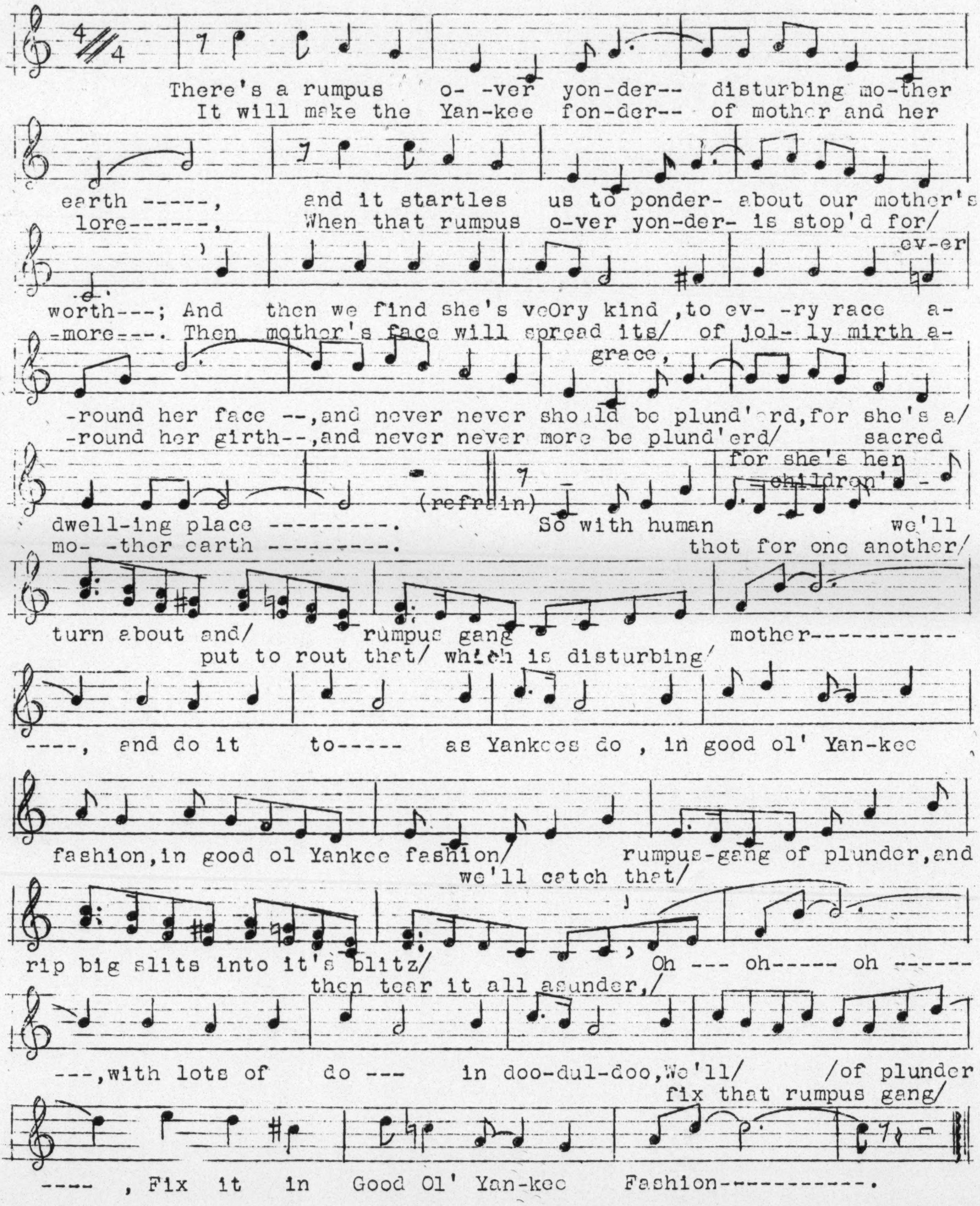
(use high upper partials only on repeat of chorus).

((for Solo - disregard upper - entirely))

lyrics:
R. H. Pallister

In Good Ol' Yankee Fashion

music:
Waldemar Hille

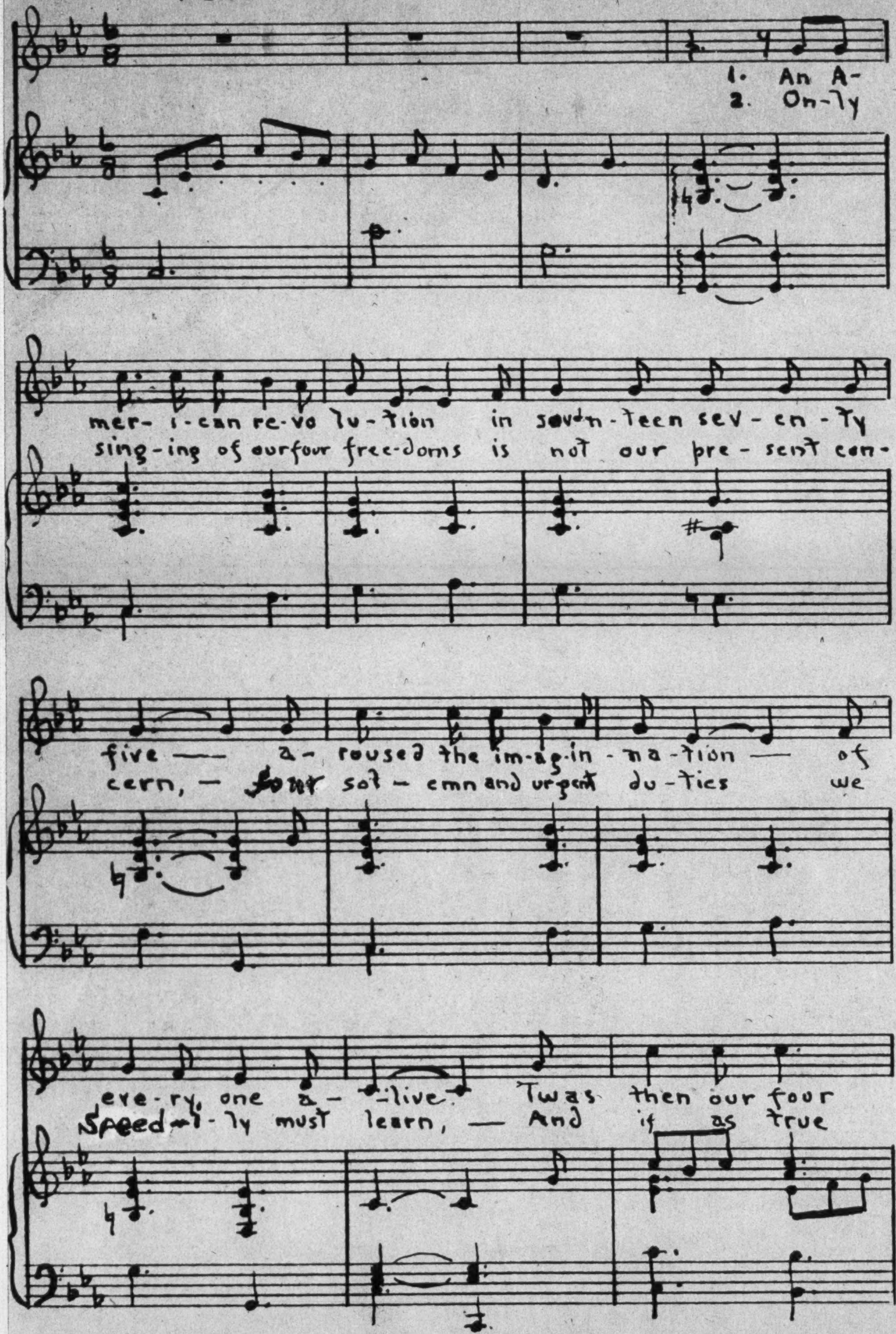

There's a rumpus o- -ver yon-der-- disturbing mo-ther
It will make the Yan-kee fon-der-- of mother and her
earth -----, and it startles us to ponder- about our mother's
lore------, When that rumpus o-ver yon-der- is stop'd for/
ev-er
worth---; And then we find she's veOry kind ,to ev- -ry race a-
-more---. Then mother's face will spread its/ of jol- ly mirth a-
grace,
-round her face --,and never never should be plund'erd,for she's a/
-round her girth--,and never never more be plund'erd/ sacred
for she's her
children's
(refrain)
dwell-ing place ---------. So with human we'll
mo- -ther earth ---------. thot for one another/
turn about and/ rumpus gang mother-----------
put to rout that/ which is disturbing/
----, and do it to----- as Yankees do , in good ol' Yan-kee
fashion,in good ol Yankee fashion/ rumpus-gang of plunder,and
we'll catch that/
rip big slits into it's blitz/ Oh --- oh----- oh ------
then tear it all asunder,/
---,with lots of do --- in doo-dul-doo,We'll/ /of plunder
fix that rumpus gang/
---- , Fix it in Good Ol' Yan-kee Fashion-----------.

Dedicated to Vice President Wallace

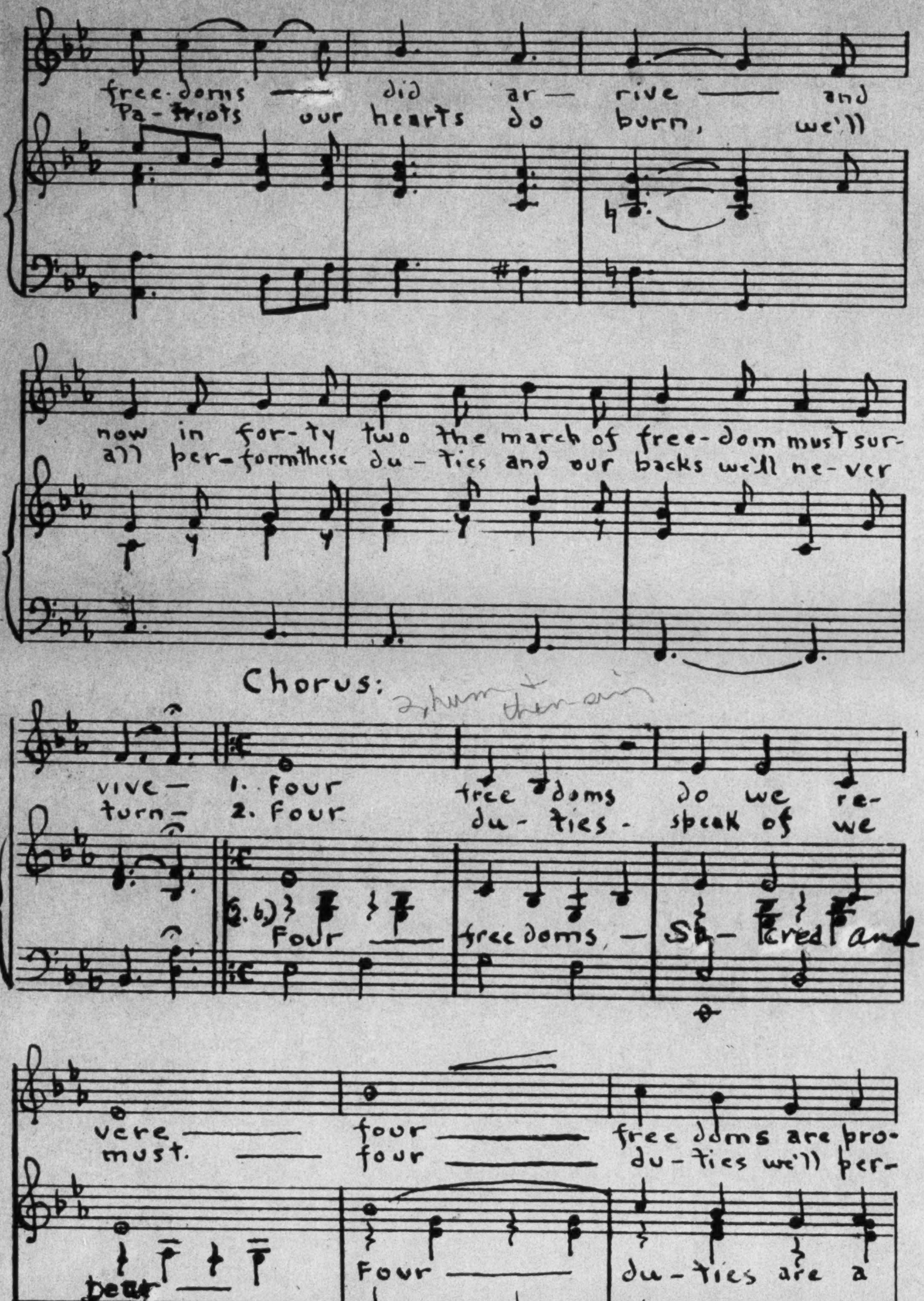
words and music

Four Freedoms - Four Duties.

W. B. Hille

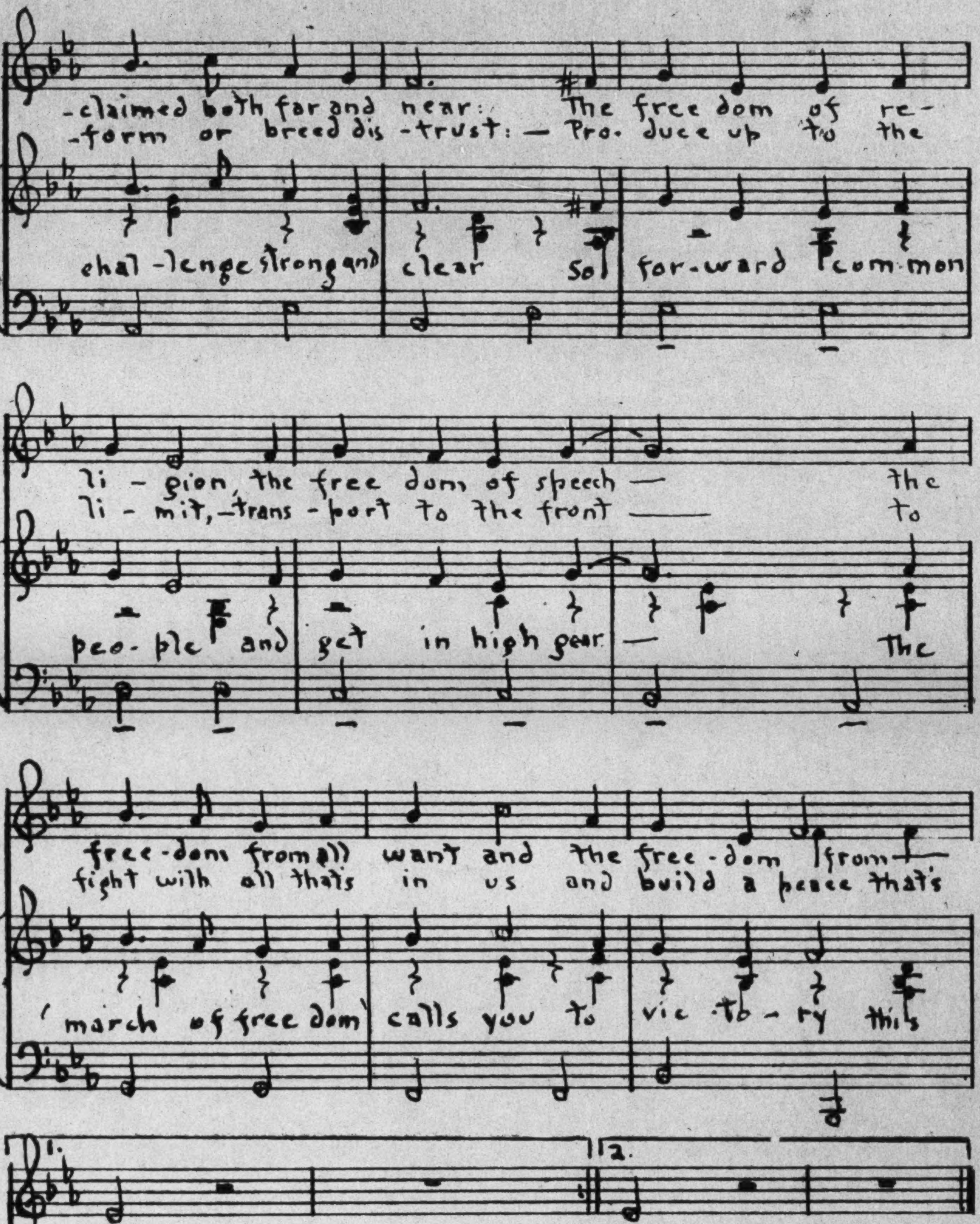

1. An A-
2. On-ly
mer-i-can re-vo lu-tion in sev'n-teen sev-en-ty
sing-ing of our four free-doms is not our pre-sent con-
five — a-roused the im-ag-in-na-tion — of
cern, — ~~four~~ sol-emn and urgent du-ties we
eve-ry, one a-live. Twas then our four
Speed-i-ly must learn, — And if as true

No. 2 – 12 Staves
The Kayser Music Binding Co.
Chicago, Ill.


free-doms — did ar — rive — and
Pa-triots our hearts do burn, we'll
now in for-ty two the march of free-dom must sur-
all per-form these du-ties and our backs we'll ne-ver
Chorus:
2, hum + then sing
vive — 1. Four free-doms do we re-
turn — 2. Four du-ties - speak of we
(2. b.)
Four — free-doms, — Sa-cred and
vere — four — free-doms are pro-
must — four — du-ties we'll per-
Dear —
Four — du-ties are a

No. 2 – 12 Staves
The Kayser Music Binding Co.
509 So. Wabash Ave., Chicago, Ill.

III


-claimed both far and near: The free dom of re-
-form or breed dis -trust: — Pro. duce up to the
chal-lenge strong and clear So! for-ward common
li - gion, the free dom of speech — the
li - mit, -trans -port to the front — to
peo-ple and get in high gear — The
free-dom from all want and the free-dom from
fight with all that's in us and build a peace that's
'march of free dom' calls you to vic - to - ry this
1.
2.
fear.
just.
cut
year.
fear.
just.
year.

No. 2 – 12 Staves
The Kayser Music Binding Co.
Chicago, Ill.

Chorus – ad lib =
repeat – 1st time with
same words –

2nd verse – use Chorus
2 – a + b

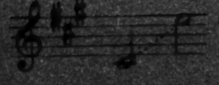
Chorus can be sung with
a 'spiritual' style.

CABIN BOY CALL

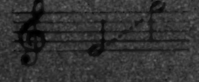
SONG
FOR VOICE
AND PIANO

by

WILLIS LAURENCE JAMES



→ Low



High

50 cents
(in U. S. A.)

May 14/43

To Paul Robeson —
A great man — a great soul
Who grandly sings what all men
have known and done —
Sincerely Willis Laurence James

G. SCHIRMER, INC. NEW YORK

AUTHOR'S NOTE

In the days of the Mississippi River steamboats, Negroes worked on them as roustabouts, cooks, waiters, firemen, and cabin boys. "Cabin Boy Call" is an expression of resentment felt by one cabin boy who has been forced to do the work of another, who is hiding away somewhere on the boat.

N E Z stands for Natchez—evidently a freight-mark used in those days.

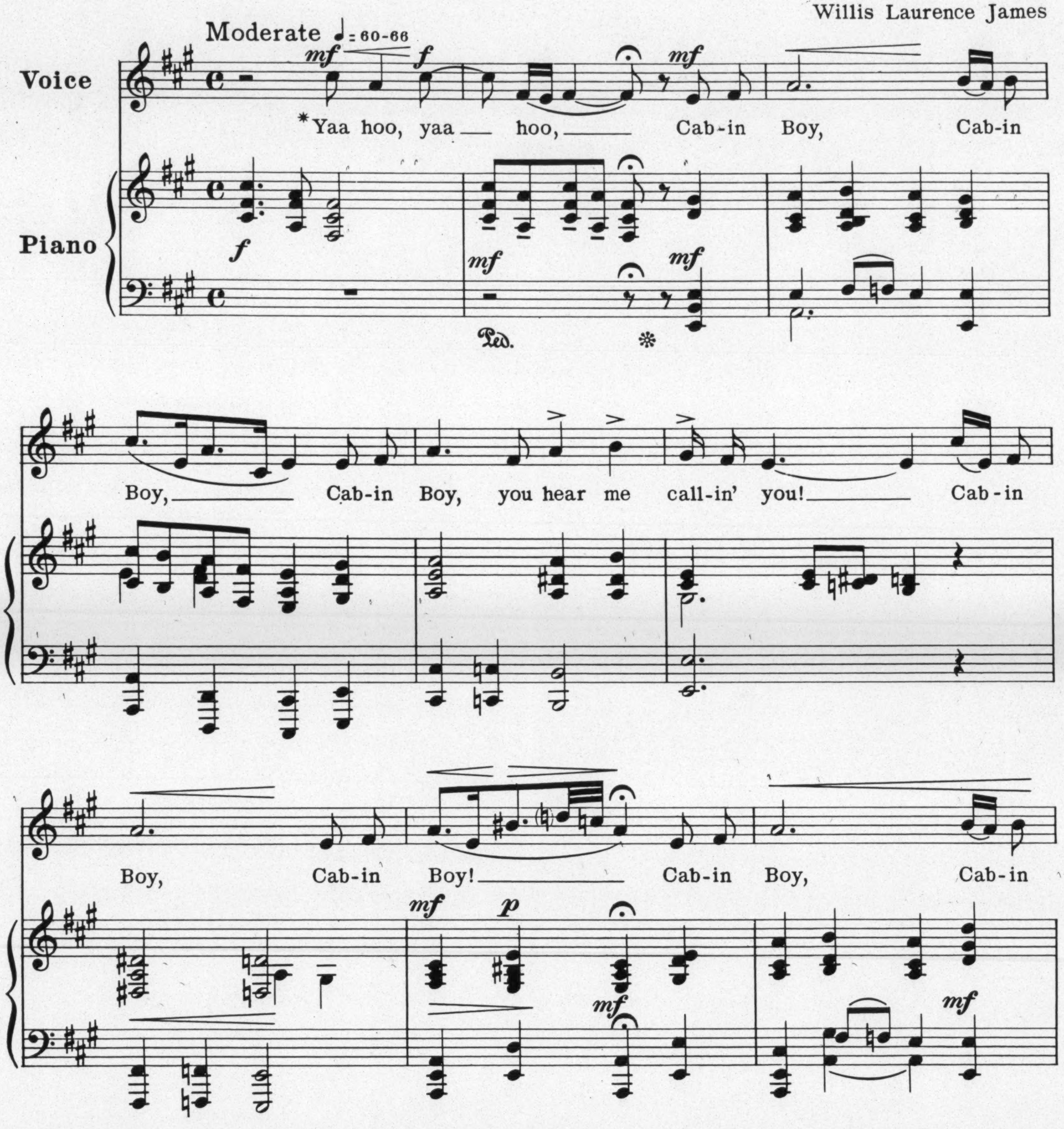
The song is a series of musical cries, sung for me by an old cabin boy in the Louisiana lowlands. Like most Negro cries, it was originally seldom sung straight through or in any one order, but it has here been put together by me into one continuous song.

W. L. J.

Cabin Boy Call

A Negro Steamboat Song

Willis Laurence James


Moderate ♩ = 60-66
Voice
Piano
mf
f
mf
mf
*Yaa hoo, yaa — hoo, — Cab-in Boy, Cab-in
Boy, — Cab-in Boy, you hear me call-in' you! — Cab-in
Boy, Cab-in Boy! — Cab-in Boy, Cab-in
Ped.
*
p

---

* "Yaa hoo" should be sung, throughout, with hands cupped around the mouth.

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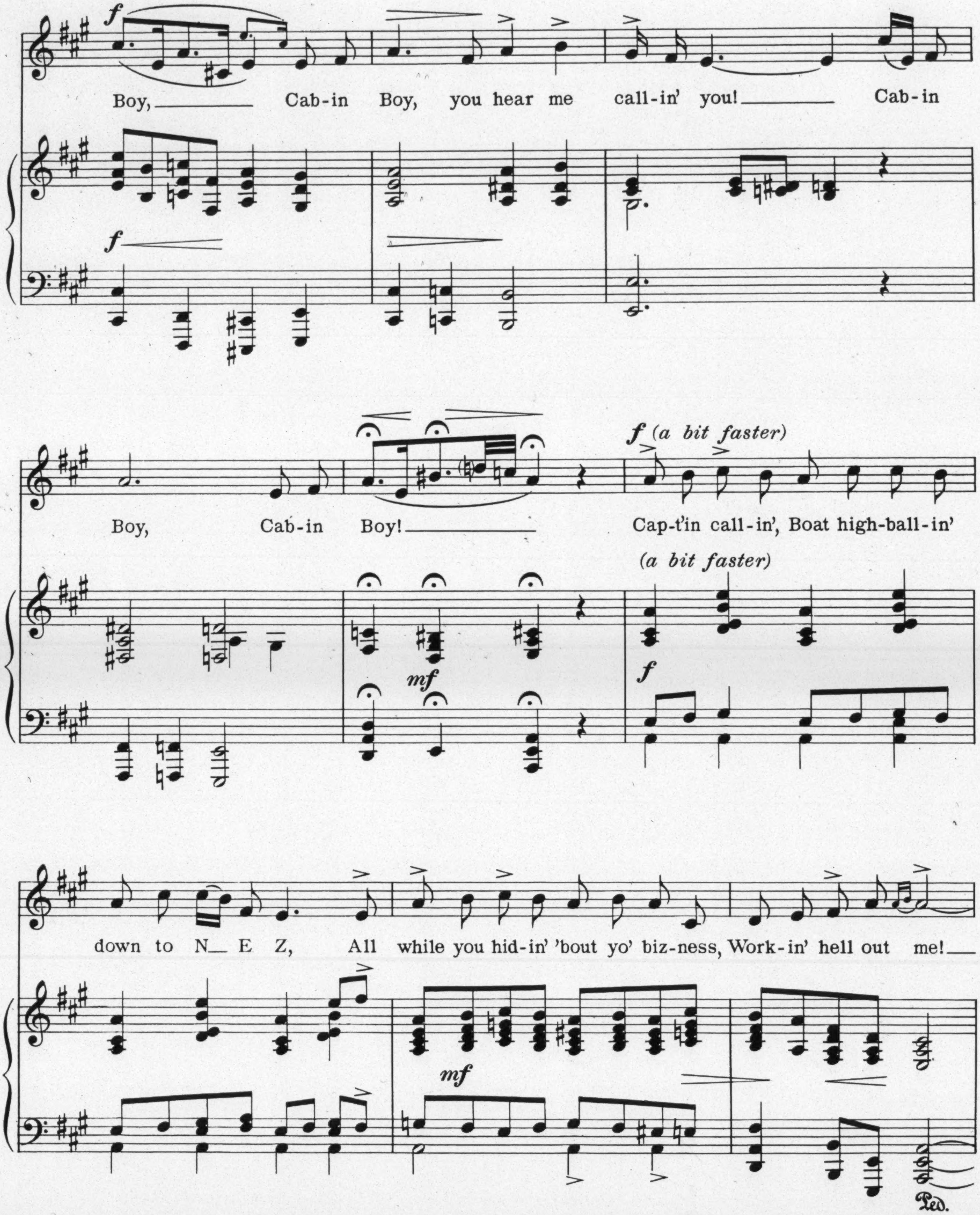
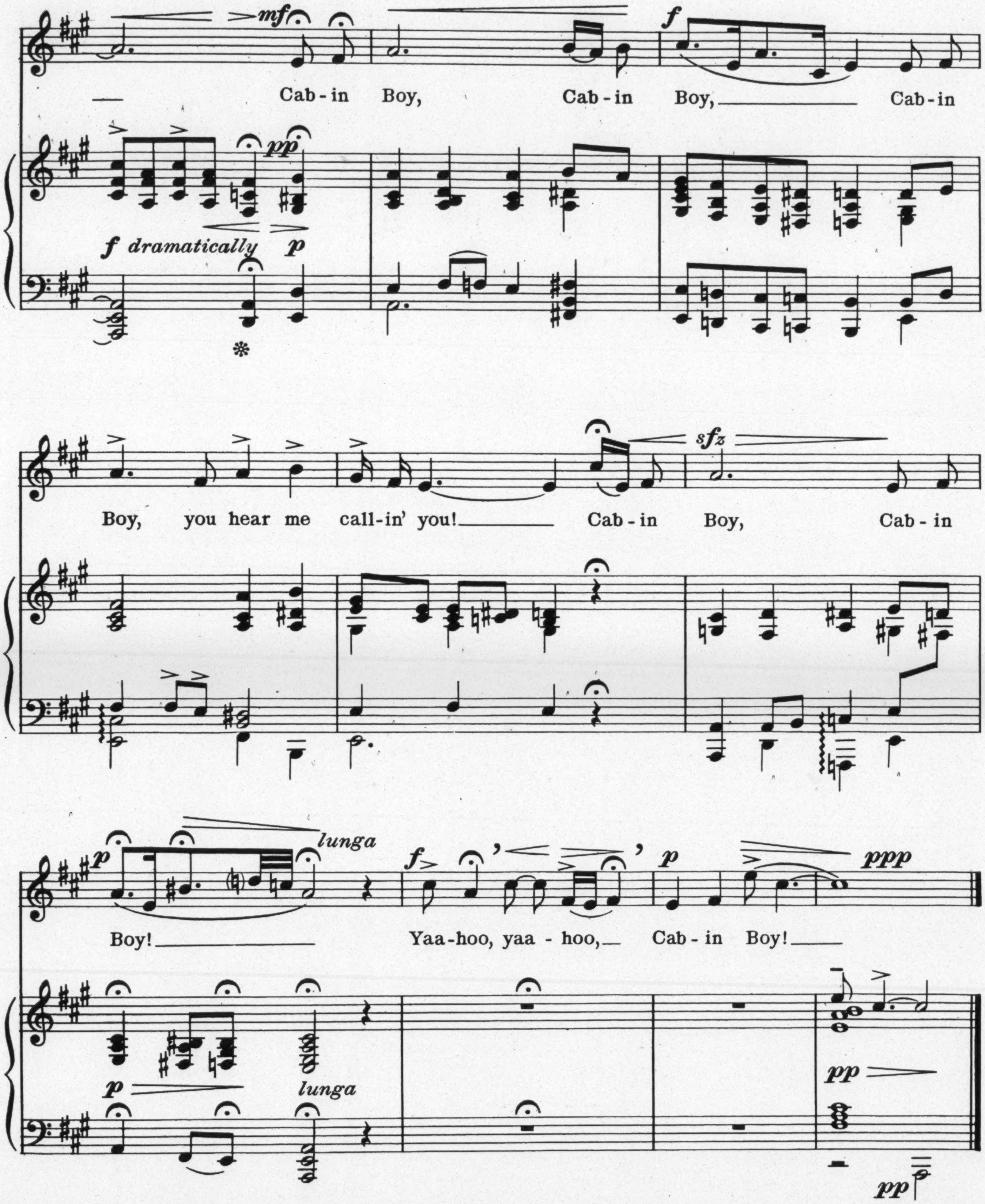
Printed in the U.S.A.


f
Boy, Cab-in Boy, you hear me call-in' you! Cab-in
f
Boy, Cab-in Boy!
f (a bit faster)
Cap-t'in call-in', Boat high-ball-in'
(a bit faster)
mf
f
down to N_E Z, All while you hid-in' 'bout yo' biz-ness, Work-in' hell out me!
mf
Ped.


mf
Cab-in Boy, Cab-in Boy,
f
Cab-in
f dramatically
pp
p
Boy, you hear me call-in' you!
sfz
Cab-in Boy, Cab-in
Boy!
lunga
f
Yaa-hoo, yaa-hoo, Cab-in Boy!
p
ppp
p
lunga
pp
pp

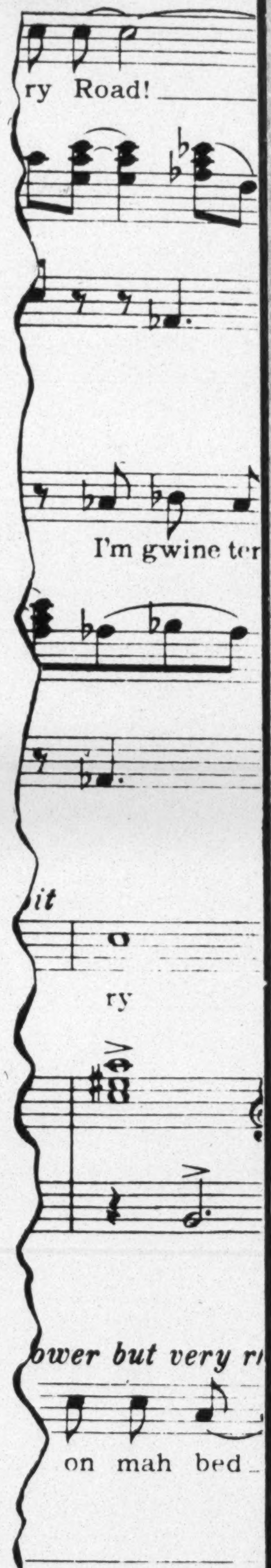
Songs by JACQUES WOLFE

Voice
Slow
pp
drap
Road!

	High Key	High Range	Medium Key	Medium Range	Low Key	Low Range	Price
Betsy's boy	A♭	c-g			F	a-E	.50
Bob White	B♭	c-a♭	B♭	c-a♭	G	a-F	.50
Cawn bread	G	d-gb♭	E♭	b♭-E♭g♭	E♭	b♭-E♭g♭	.50
Cease firing			Am	a-F			.75
Debbil-foot			G	g♭-D	G	g♭-D	.50
‡De glory road			Gm	a-F	Gm	a-F	.90
—The same. Simpler version			Am	b-F♯g			.50
De hallelujah rhythm					Dm	a-F	.75
God's world	F	c-a♭	D	a-F	D	a-F	.50
Golden buggy					Dm	a-D	.50
‡Gwine to hebb'n			Em	b-E	Em	b-E	.90
The hand-organ man			D	b-F♯			.60
Heave me into the wave	E♭	E♭-g			B♭	b♭-D	.50
The janitor's boy	E♭	E♭-F			C	c-D	.50
Kissin'-bug					E♭	b♭-E♭	.50
The Lord is my shepherd. Psalm 23	E♭	d-a♭b♭			B♭	a-E♭F	.50
Lost				b-F			.40
Mourner's bench			Gm	b♭-F			.50
Prairie waters by night				c♯-F			.50
Sailormen	Fm	bE-Fa	Fm	bE-Fa	Dm	a♭d♭-DF♯	.50
Sugar-plum					A	c♯-E	.50
Sunday every day	A♭	E♭-a♭	F	c-F			.50
Whoopee ti yi yo. Cowboy song. (Arr.)	G	d-g			E♭	b♭-E♭	.50

The minimum and maximum range of every solo is carefully indicated—notes on the staff are indicated by capital letters; notes below or above the staff by small letters.

‡Can be had with orchestra accompaniment.



G. SCHIRMER, Inc. **NEW YORK**

Elmhurst College
Elmhurst, Ill.

Mr. Paul Robeson
New York City- N.Y.

Dear Mr. Robeson:

Hearing of your coming to Chicago- and your program on the Four Freedoms- gave me a brain storm. It was that I would like to see if you might care to include a song or two from those that have grown up around Elmhurst College- in connection with the war. So I am sending you copies of my own numbers one on the Four Freedoms- Four Duties - , also one on this subject by Ursula Richter- a colleague of mine on the music staff here at Elmhurst. She is a fine musician- singer; who left Germany with her husband because of necessity- when Hitler -ism became too strong- and it was impossible for an obvious progressive professor and his wife to stay there. Her and my songs are based upon the famous speech of Henry Wallace, and I believe fit in quit well with the program you have planned. There will be quite an Elmhurst delegation to hear you- and I am sure they would be particularly thrilled to hear you sing any of these selections, since they are already acquainted with them. Mr. Latimer of Civil Liberties has also expressed interest in this matter- and said I should tell you he asked me to send the copies to you. I will respond quickly with a neater copy- or more complete score of what ever you would want - or a lower key if you desire. At any rate we will be there and will certainly be inspired to hear your artistry- and your courageous peoples cultural loyalty.

Thanking you for the trouble- of looking these copies over. I know you are plenty busy-

Sincerely Yours
Waldemar Hille

1523 - Olive St
Santa Barbara, Calif.
July 20th 1942 -

Well, well! Metro's got two of my favorite actors in "Man on America's Conscience." Monty Love plays Justice Chase and Bill Farnum, Senator Huyler. Story's about President Andrew Johnson . . . Monday night Hollywood's upper crust will turn out en masse for the Free People's dinner at the Beverly Hills Hotel. Paul Lukas will do a scene from "Watch on the Rhine," Paul Robeson and the Hall Johnson Choir will sing, and Nelson Poynter will be a guest speaker. Among those present will be Philip Merivale, the Ronald Colmans, Katharine Hepburn. In fact, the place will be alive with stars.

obeson,
Hills Hotel,
Beverly Hills - California -

Dear Mr. Robeson:

The enclosed clipping gave me an opportunity to thank you for singing my musical setting of the "Lords' Prayer". I did not have the privilege of hearing your broad cast, so consequently it too good to believe -

To you, a great singer and leader of a spiritual race of people, who have endeared themselves to me since my birth, I write: 1st

During the St. Louis cyclone, our home wrecked, my father disabled in a distant part of the city + missing for several weeks, my 17 year old mother was rescued, nursed + cared for in the home of a loving negress, where a few days later I was born.

2nd. During the 1st world War, while my husband was on the battle fields of France, after I left the hospital with my twin babies, alone with no relatives to help, again

1523 - Olive St
Santa Barbara, Calif.
July 20th 1942 -

Mr. Paul Robeson,
C/o Beverly Hills Hotel,
Beverly Hills - California -

Dear Mr. Robeson:

The enclosed clipping gave me an opportunity to thank you for singing my musical setting of the "Lords' Prayer". I did not have the privilege of hearing your broad cast, so consequently it too good to believe -

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2nd. During the 1st World War, while my husband was on the battle fields of France, after I left the hospital with my twin babies, alone with no relatives to help, again

unknown before, came and
a great souled negro nurse, stood with me -

3. Four months ago, in a local hospital, lying
between life and death for days, & weeks, again alone,
I thought I had failed all around, also as a composer,
which was the hardest of all to want to happen, it just
seemed that the battle wasn't worth the ammunition.
It was then that several people said, "Did you hear
Paul Robeson, sing your "Lords' Prayer". never heard
anything like it, It was wonderful" etc, & also that Miss
Dorothy Maynor had sung it some of my music. Had God
blessed me again thru your people? It seemed too good
to be true, but the effect on my recovery was that
now I am well & walking again, & hope to find my place
and work and income thru my compositions, if possible.
I am sending under seperate folder my newest
song, "Let Freedom Ring". I hope that you like it, for to
hear your great spirit and voice singing it, would rejoice
my soul. I worked on it while in the hospital, during & after the
Elwood bombing, which added to my urge to serve. I am sending
this message to you at the Beverly Hills Hotel, as it is the 1st address of
yours I have found to send you my appreciation. I know your concert
will be enjoyed by all. I am looking forward to hearing you sing in person
some day - I have enjoyed your motion picture work so much -

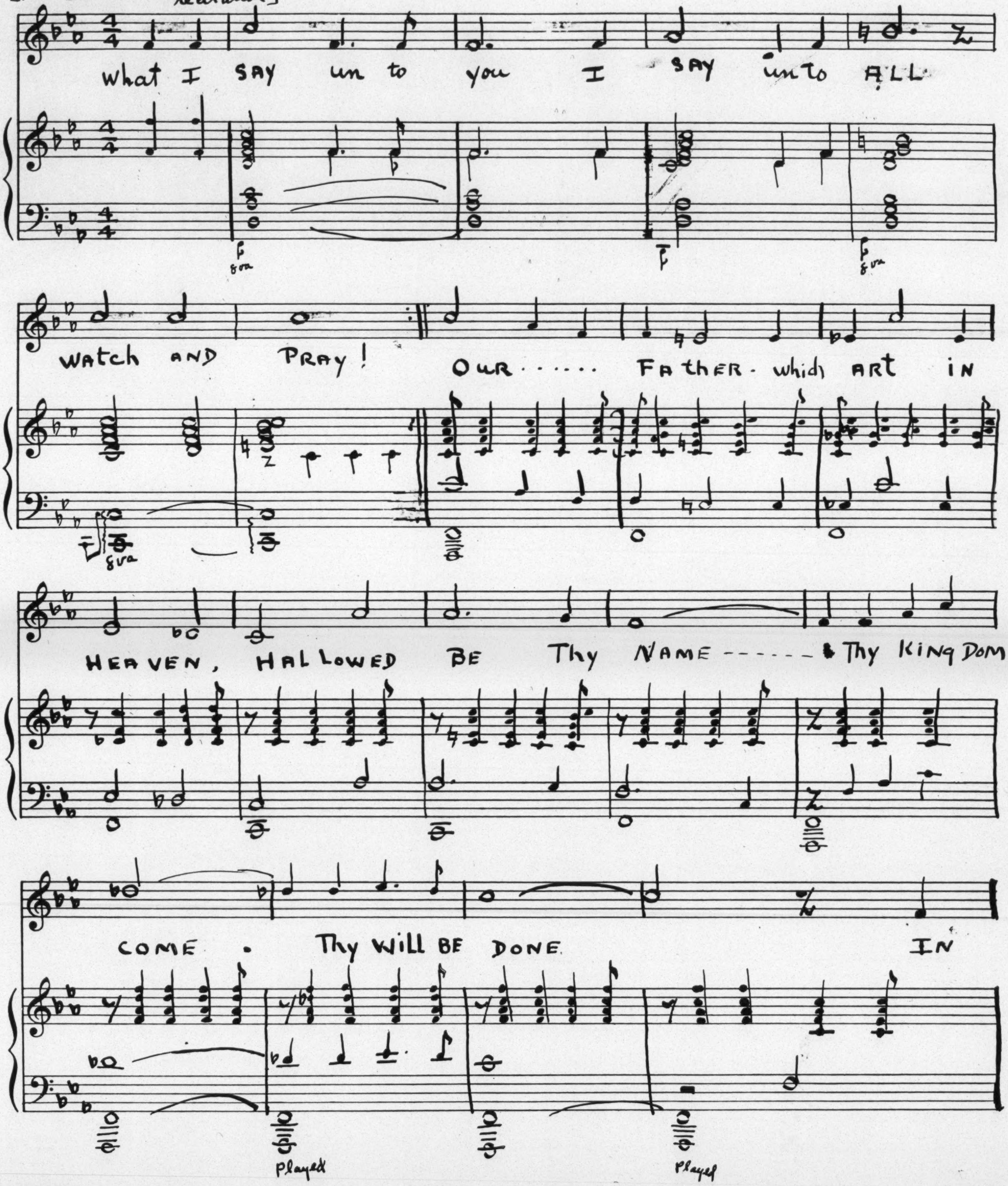
Sincerely - Alva F. Coil -

Text: Mathew VI
Mark
+
Luke

The Lords' Prayer

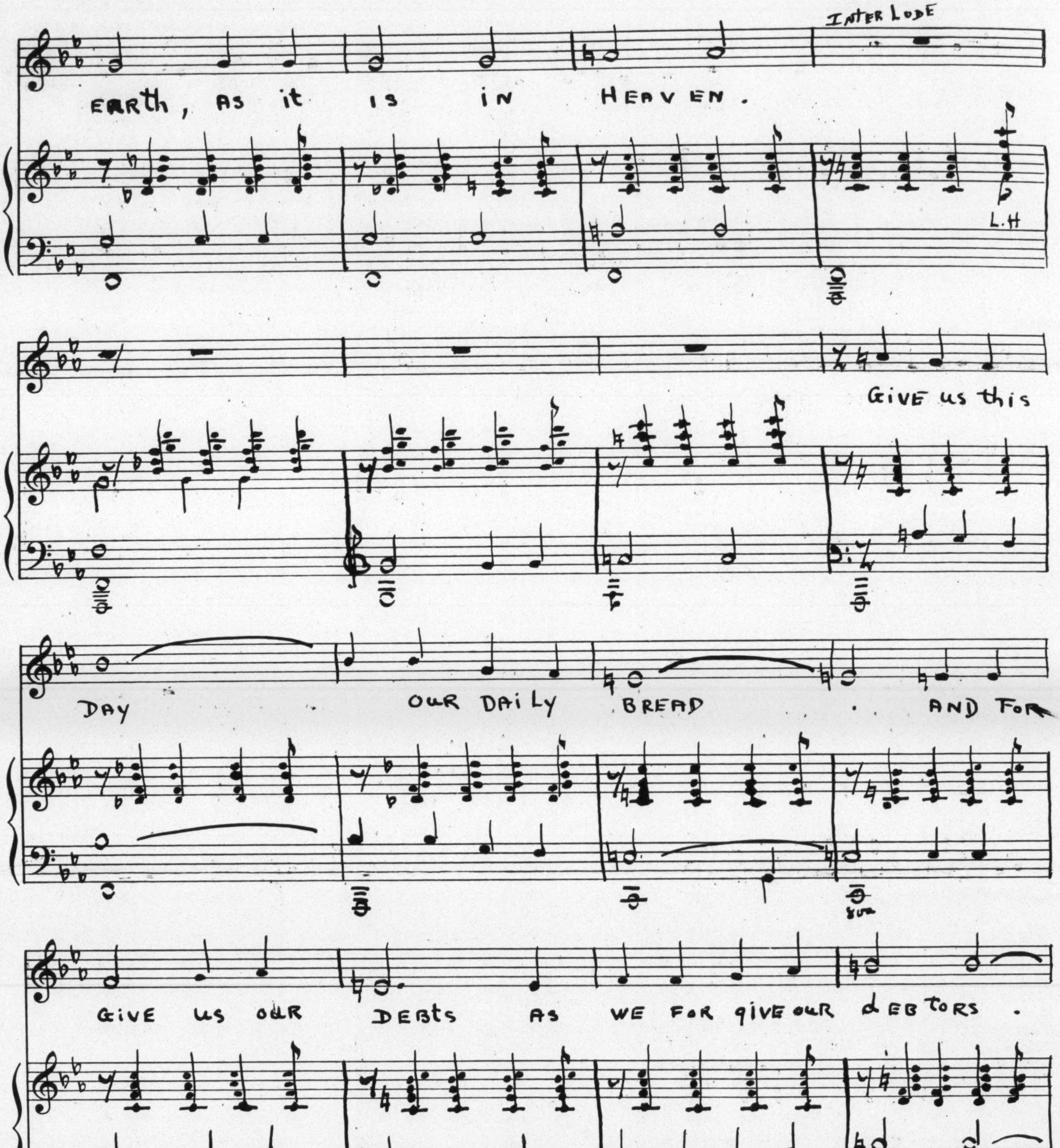
Music by
Alva F. Coil

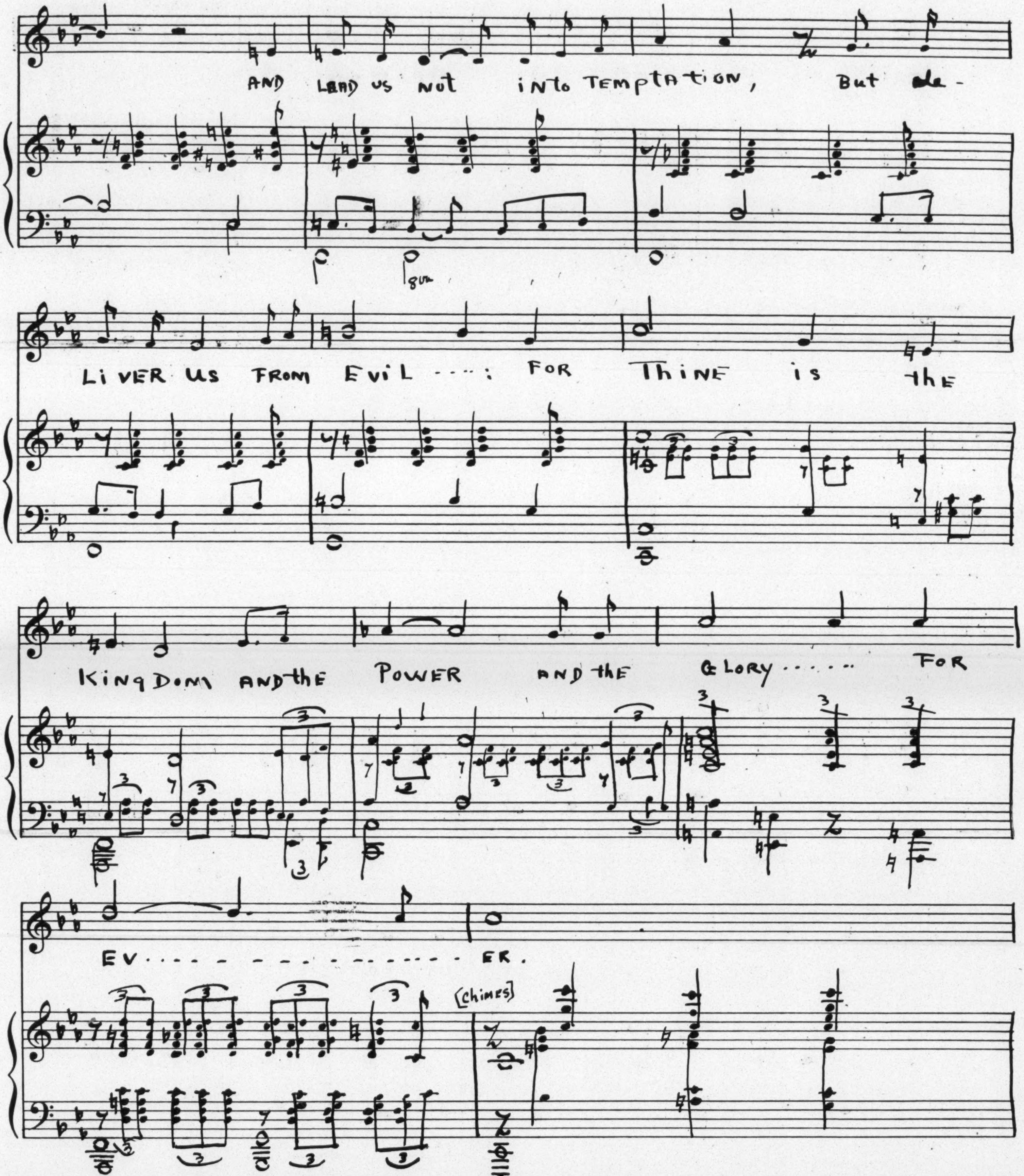
[For- INTRO. repeat recitative]

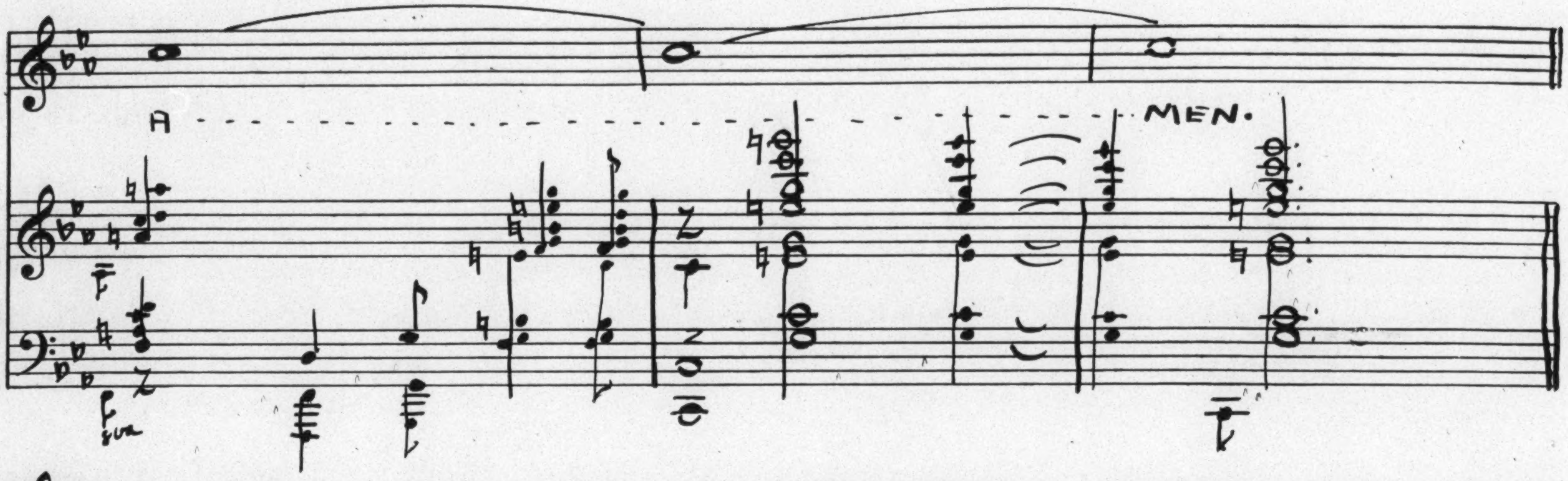

4/4
What I say un to you I say unto all
8va
watch and pray!
Our...... Father-which art in
8va
Heaven, Hallowed be Thy Name------ & Thy Kingdom
come. Thy will be done in
Played
Played

[copyright registered.]
A.F.C.

G. SCHIRMER
ROYAL BRAND
No. 58—12 Staves
PRINTED IN U.S.A.


INTER LUDE
EARTH, AS IT IS IN HEAVEN.
L.H
GIVE US THIS
DAY
OUR DAILY
BREAD
. AND FOR
GIVE US OUR DEBTS AS WE FOR GIVE OUR DEBTORS.
8va


AND LEAD US NOT INTO TEMPTATION, BUT DE-
8va
LIVER US FROM EVIL....: FOR THINE IS THE
KINGDOM AND THE POWER AND THE GLORY...... FOR
EV...................ER.
[Chimes]



To Mr. Paul Robeson,

who chose to sing this song,
the work of an unknown composer,
with my deepest appreciation -
Alva F. Coil

1523 Olive St.
Santa Barbara, Calif.
July 20th 1942.

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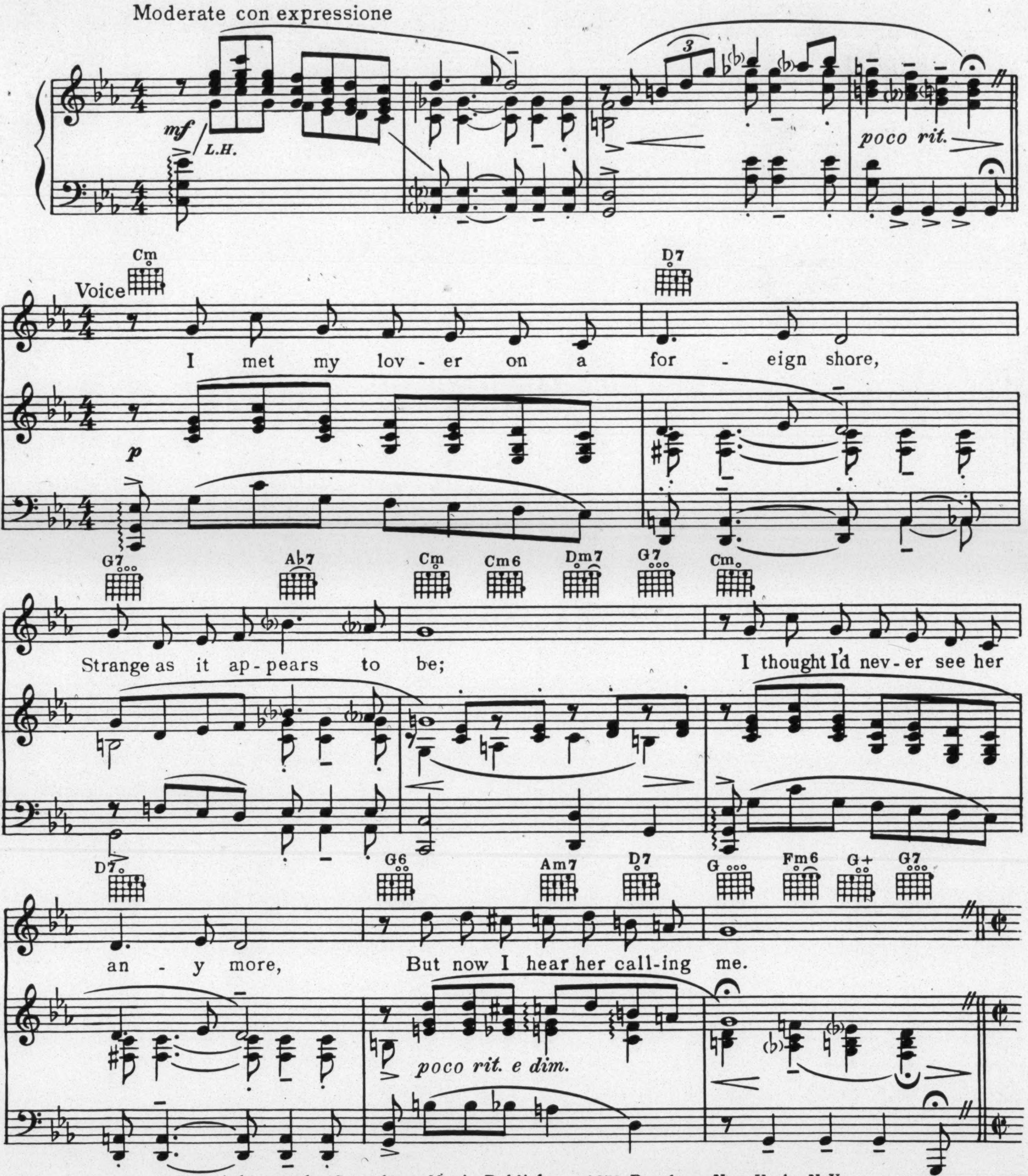
My Girl In Leningrad

By ABNER GREENBERG
A. S. C. A. P.
Author and Composer of
"C'est Vous"


Moderate con expressione
mf
L.H.
3
poco rit.
Voice
Cm
D7
I met my lov - er on a for - eign shore,
p
G7
Ab7
Cm
Cm6
Dm7
G7
Cm
Strange as it ap - pears to be;
I thought I'd nev - er see her
D7
G6
Am7
D7
G
Fm6
G+
G7
an - y more,
But now I hear her call - ing me.
poco rit. e dim.

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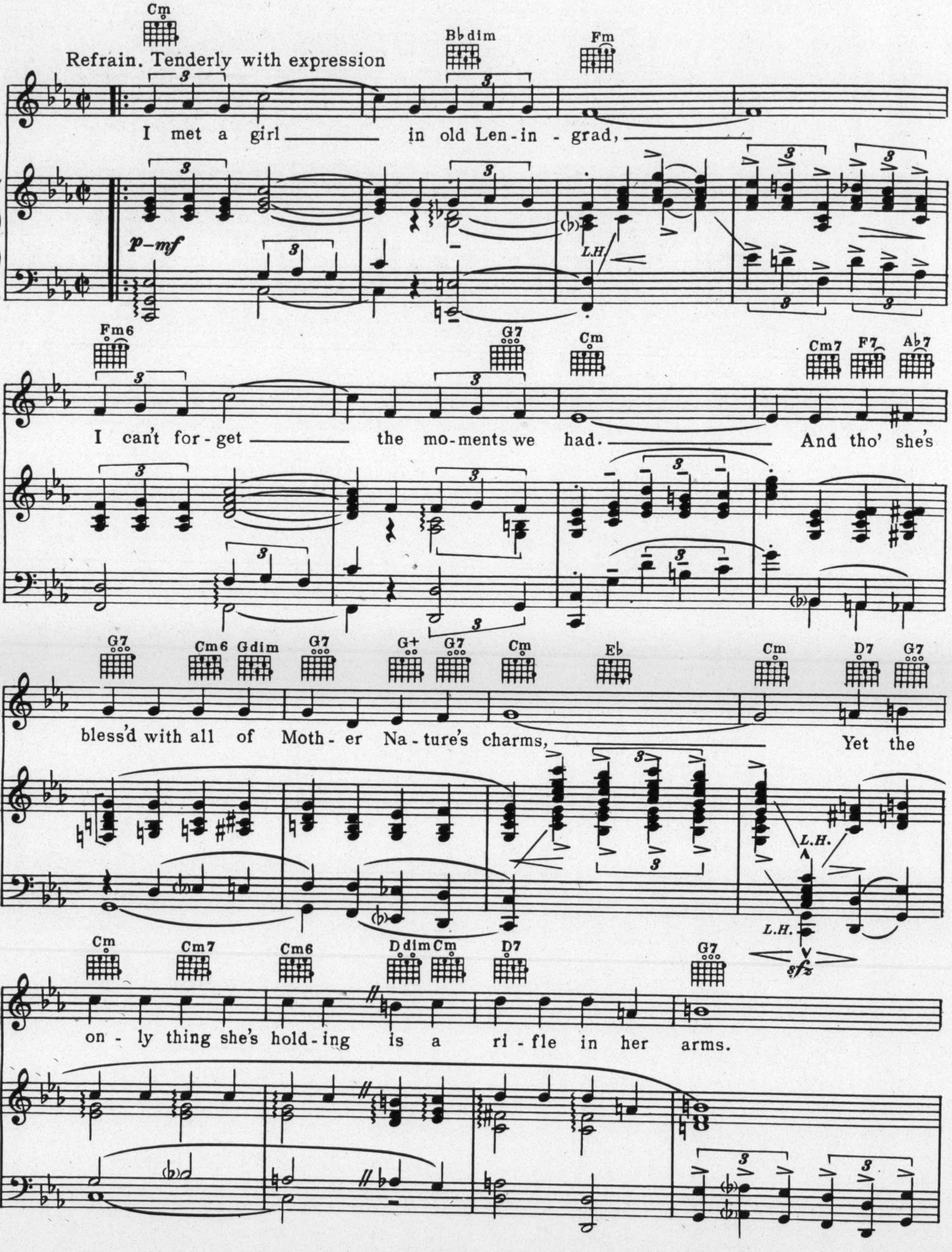
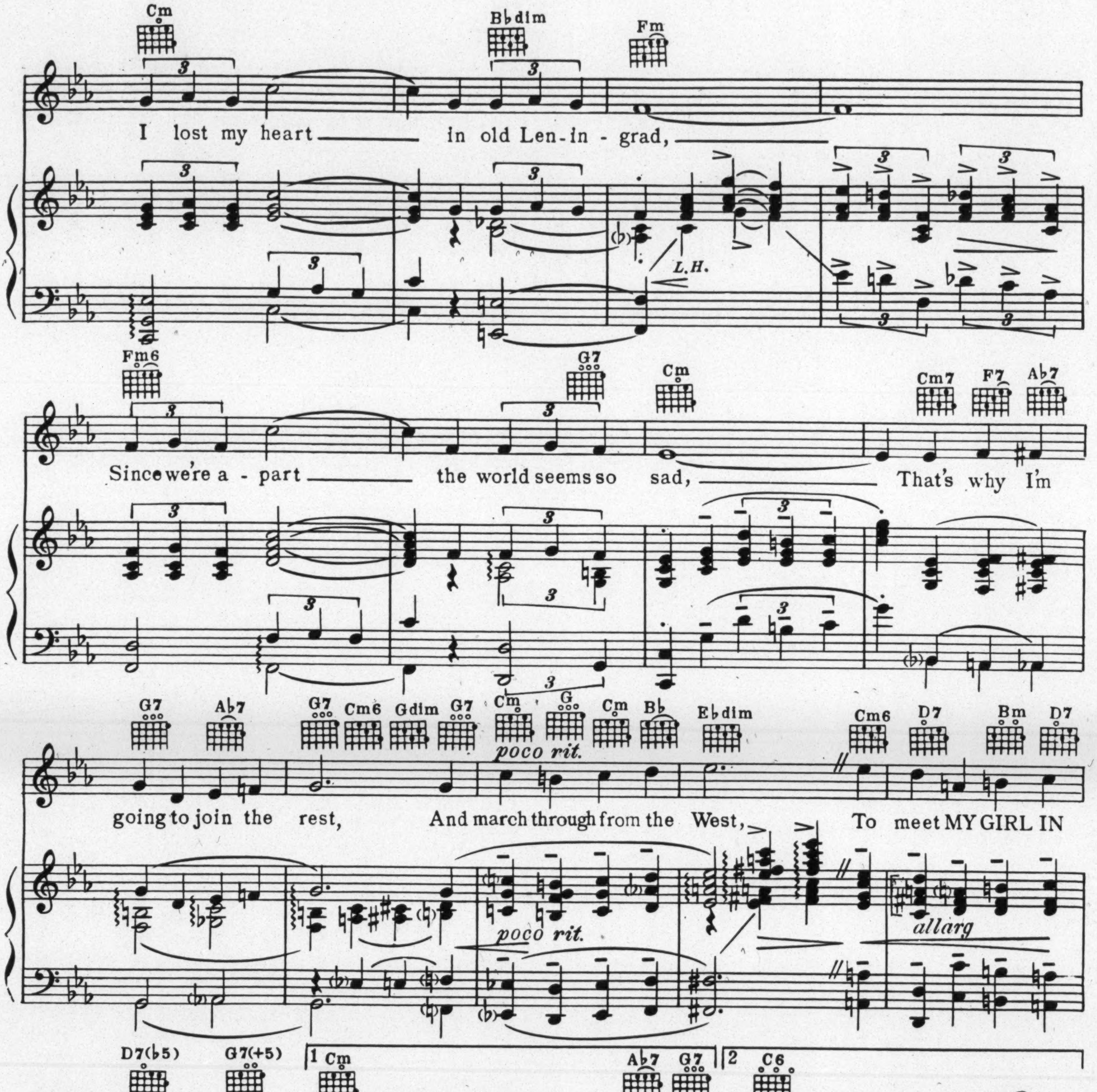

Refrain. Tenderly with expression
p-mf
Cm
Bb dim
Fm
I met a girl in old Len-in-grad,
L.H.
Fm6
G7
Cm
Cm7
F7
Ab7
I can't for-get the mo-ments we had. And tho' she's
G7
Cm6
Gdim
G7
G+
G7
Cm
Eb
Cm
D7
G7
bless'd with all of Moth-er Na-ture's charms, Yet the
L.H.
L.H.
sfz
Cm
Cm7
Cm6
Ddim
Cm
D7
G7
on-ly thing she's hold-ing is a ri-fle in her arms.


Cm
Bb♭dim
Fm
I lost my heart in old Len-in-grad,
L.H.
Fm6
G7
Cm
Cm7
F7
Ab7
Since we're a-part the world seems so sad, That's why I'm
G7
Ab7
G7
Cm6
Gdim
G7
Cm
G
Cm
Bb
Ebdim
Cm6
D7
Bm
D7
poco rit.
going to join the rest, And march through from the West, To meet MY GIRL IN
poco rit.
allarg
D7(b5)
G7(+5)
1 Cm
Ab7
G7
2 C6
LEN-IN-GRAD. -GRAD.
fz
L.H.
fz
L.H.
f
ff

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GIVE US PEACE

* * *

WORDS AND MUSIC
BY
MAUDE B. CUMMINGS

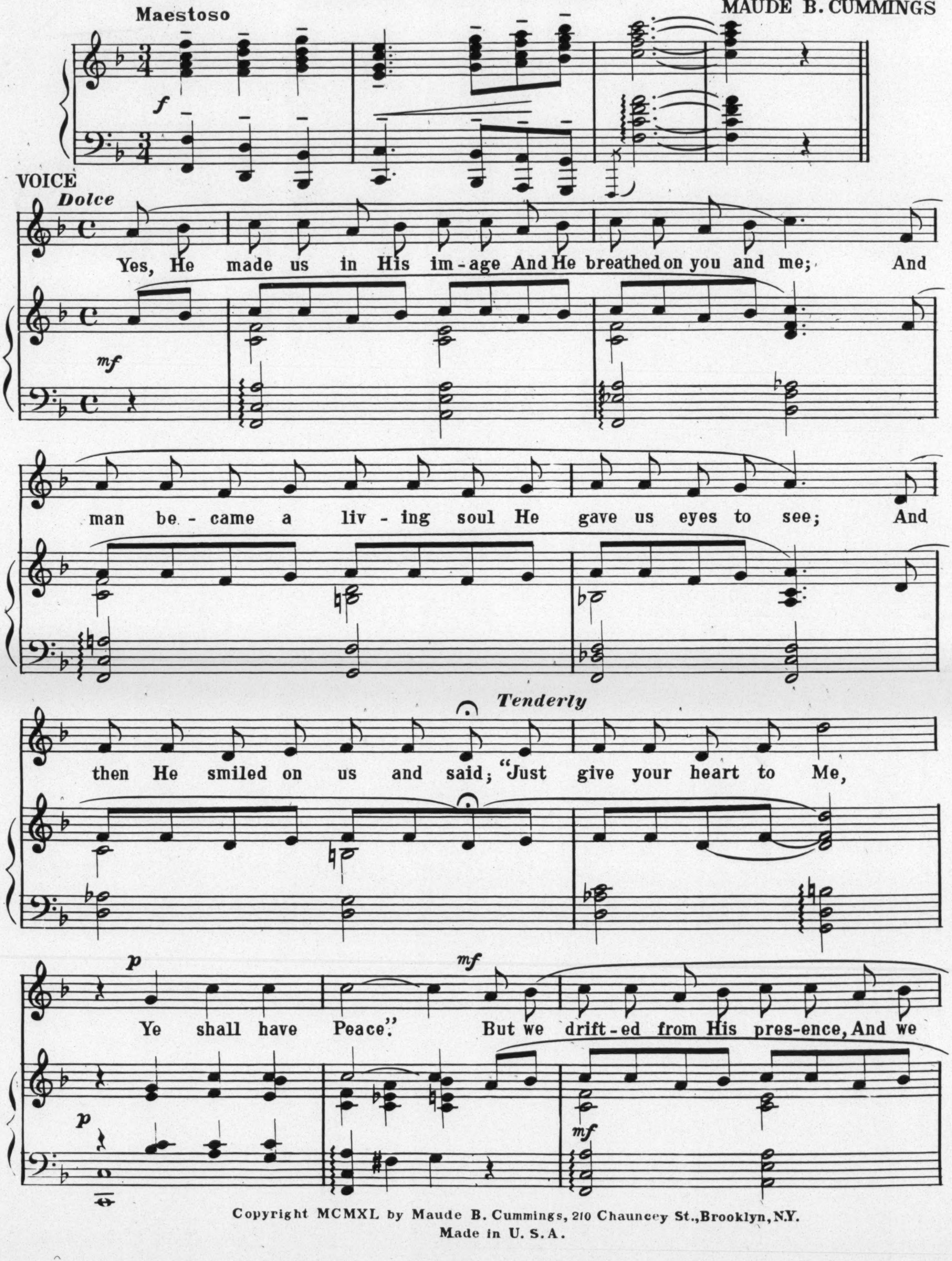
* * *

Compliments of
Maude B. Cummings

MAUDE B. CUMMINGS
210 CHAUNCEY STREET
BROOKLYN, N. Y.

Give Us Peace

Words and Music by
MAUDE B. CUMMINGS


Maestoso
f
VOICE
Dolce
Yes, He made us in His im-age And He breathed on you and me; And
mf
man be-came a liv-ing soul He gave us eyes to see; And
Tenderly
then He smiled on us and said; "Just give your heart to Me,
p
Ye shall have Peace."
mf
But we drift-ed from His pres-ence, And we
p
mf

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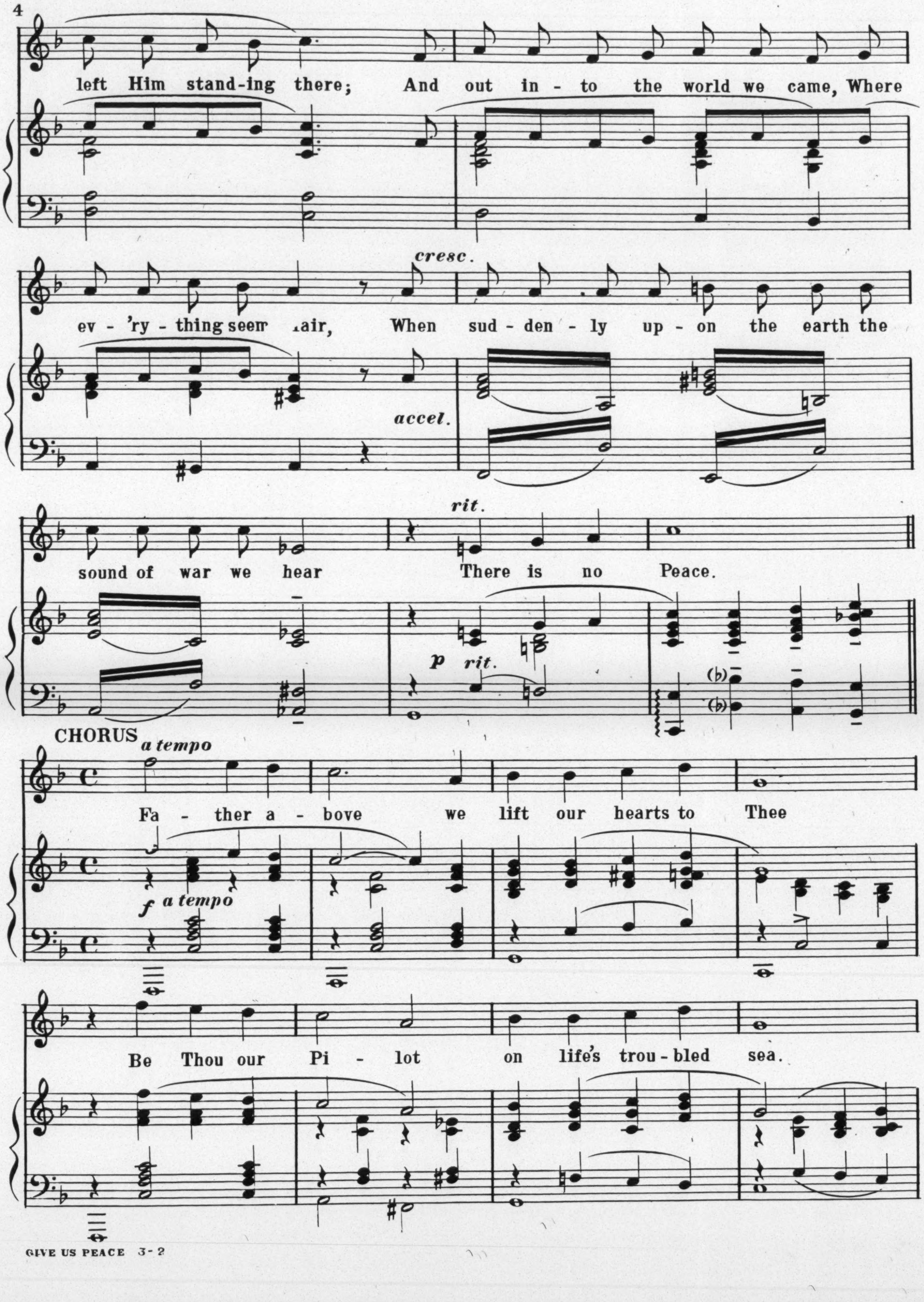
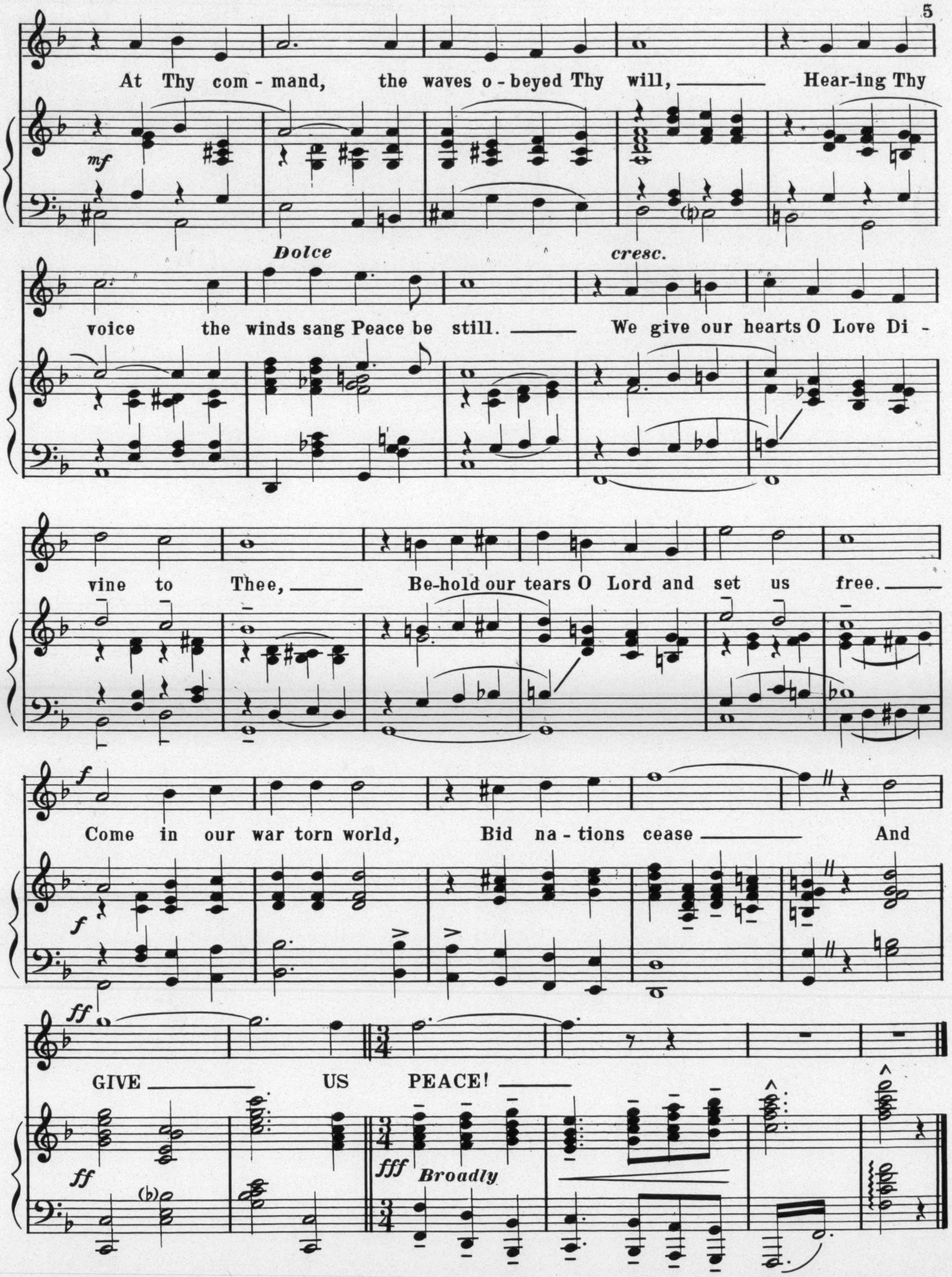
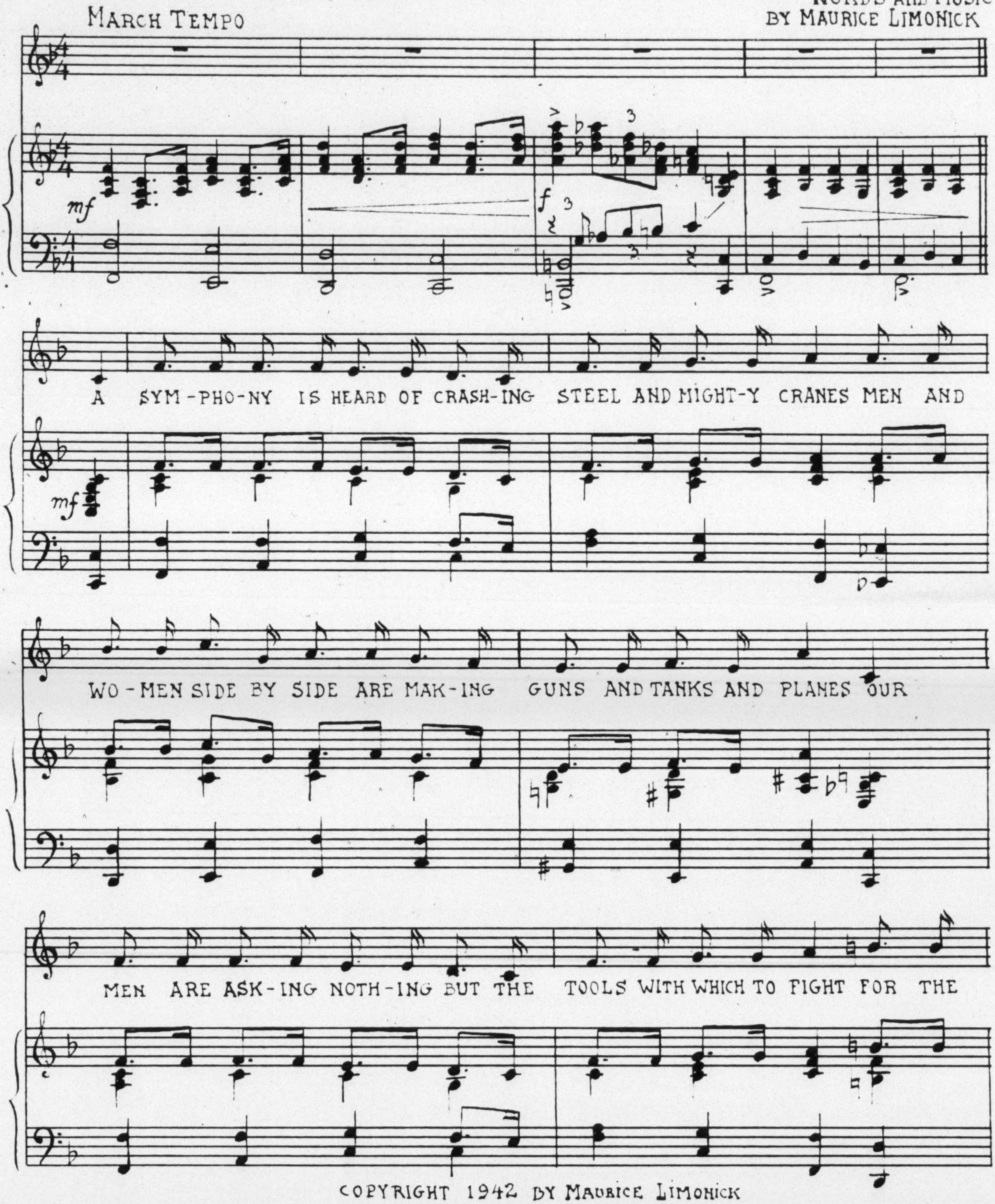

left Him stand-ing there; And out in-to the world we came, Where
cresc.
ev-'ry-thing seem'd fair, When sud-den-ly up-on the earth the
accel.
rit.
sound of war we hear There is no Peace.
p
rit.
(♭)
CHORUS
a tempo
Fa - ther a - bove we lift our hearts to Thee
f
a tempo
Be Thou our Pi - lot on life's trou-bled sea.


At Thy com - mand, the waves o - beyed Thy will, Hear-ing Thy
mf
Dolce
cresc.
voice the winds sang Peace be still. We give our hearts O Love Di -
vine to Thee, Be-hold our tears O Lord and set us free.
f
Come in our war torn world, Bid na - tions cease And
ff
GIVE US PEACE!
fff Broadly

THIS IS A PEOPLE'S WAR

WORDS AND MUSIC
BY MAURICE LIMONICK


MARCH TEMPO
mf
f
3
A SYM-PHO-NY IS HEARD OF CRASH-ING STEEL AND MIGHT-Y CRANES MEN AND
WO-MEN SIDE BY SIDE ARE MAK-ING GUNS AND TANKS AND PLANES OUR
MEN ARE ASK-ING NOTH-ING BUT THE TOOLS WITH WHICH TO FIGHT FOR THE

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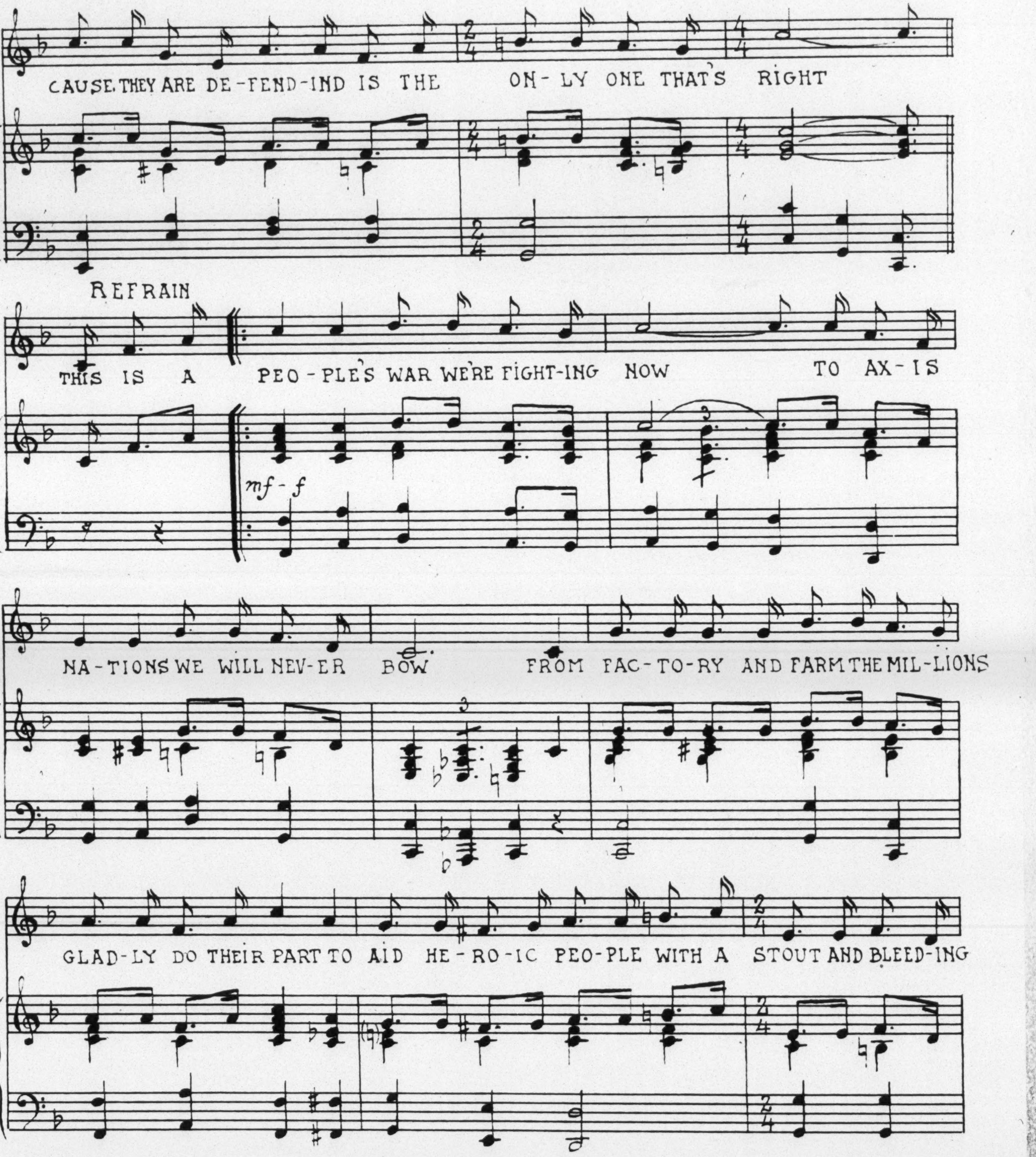
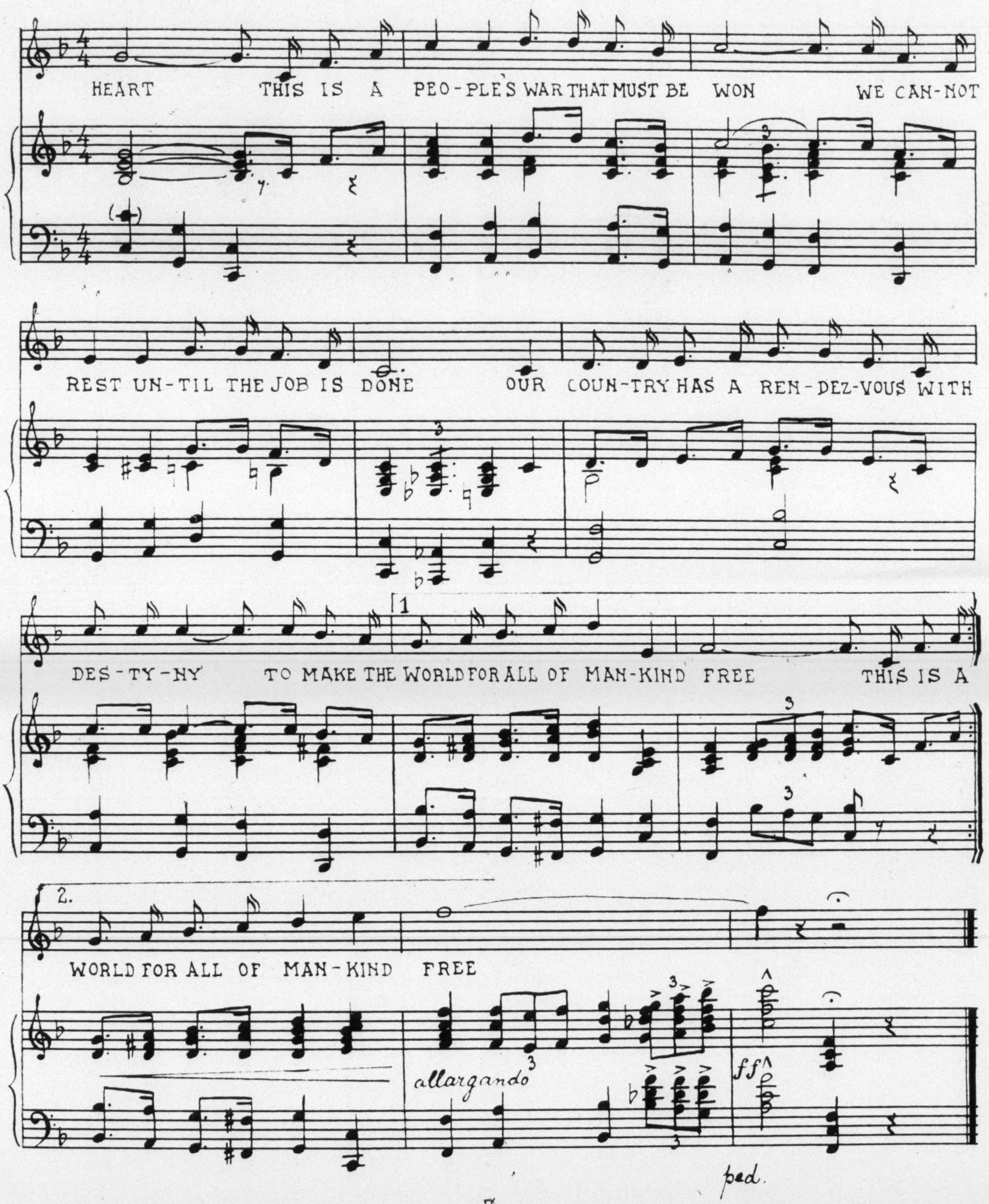
3484 SAN MARINO ST. LOS ANGELES, CALIF.


CAUSE, THEY ARE DE-FEND-IND IS THE ON-LY ONE THAT'S RIGHT
REFRAIN
THIS IS A PEO-PLE'S WAR WE'RE FIGHT-ING NOW TO AX-IS
mf - f
NA-TIONS WE WILL NEV-ER BOW FROM FAC-TO-RY AND FARM THE MIL-LIONS
GLAD-LY DO THEIR PART TO AID HE-RO-IC PEO-PLE WITH A STOUT AND BLEED-ING

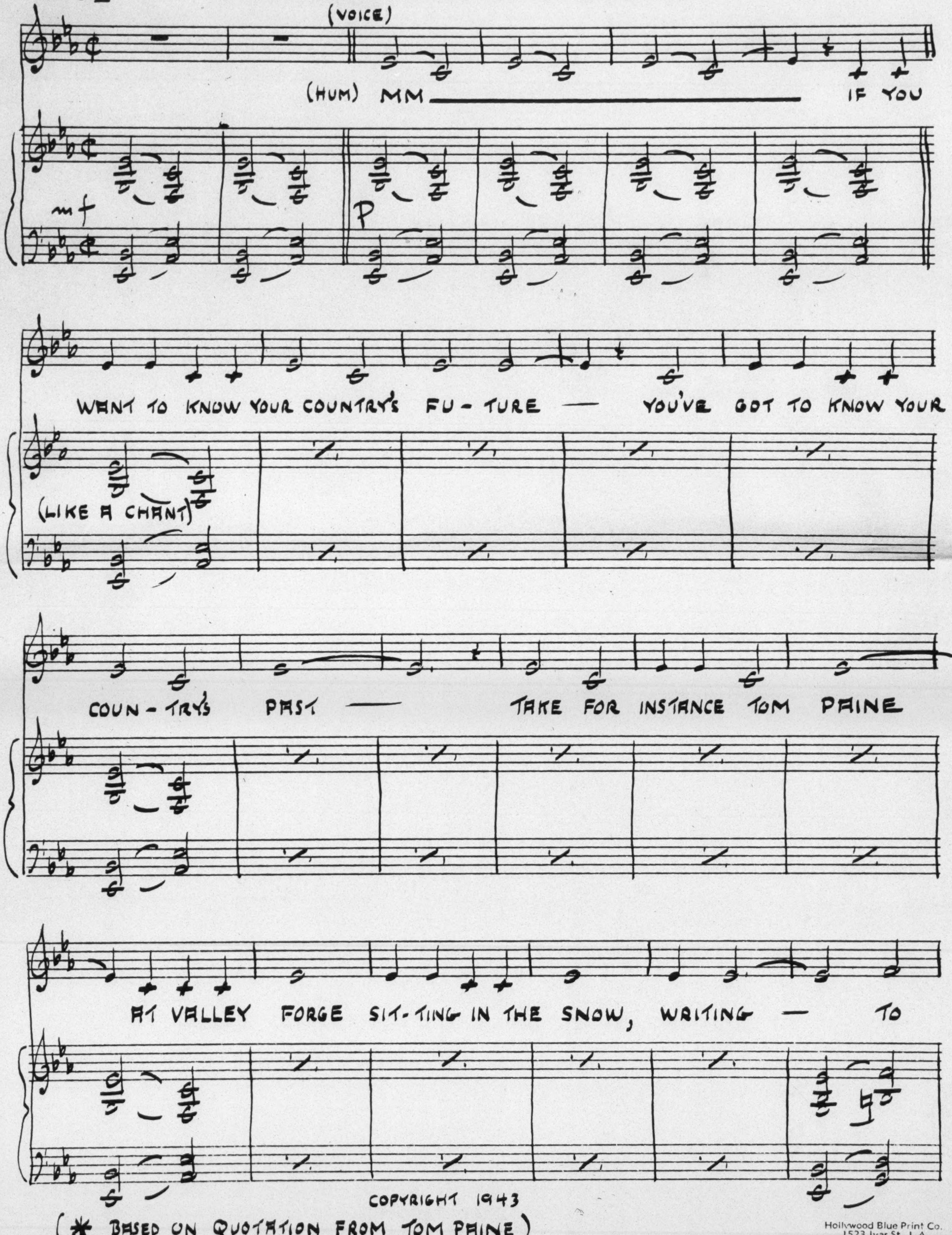

HEART THIS IS A PEO-PLE'S WAR THAT MUST BE WON WE CAN-NOT
REST UN-TIL THE JOB IS DONE OUR COUN-TRY HAS A REN-DEZ-VOUS WITH
DES-TY-NY TO MAKE THE WORLD FOR ALL OF MAN-KIND FREE THIS IS A
1
2.
WORLD FOR ALL OF MAN-KIND FREE
allargando
ff
ped.

LYRICS
HENRY MYERS
EDWARD ELISCU

THESE ARE THE TIMES*

MUSIC
JAY GORNEY

Modto


(VOICE)
(HUM) MM — IF YOU
mf
P
WANT TO KNOW YOUR COUNTRY'S FU - TURE — YOU'VE GOT TO KNOW YOUR
(LIKE A CHANT)
COUN - TRY'S PAST — TAKE FOR INSTANCE TOM PAINE
AT VALLEY FORGE SIT - TING IN THE SNOW, WRITING — TO

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(* BASED ON QUOTATION FROM TOM PAINE)

Special 12 Stave

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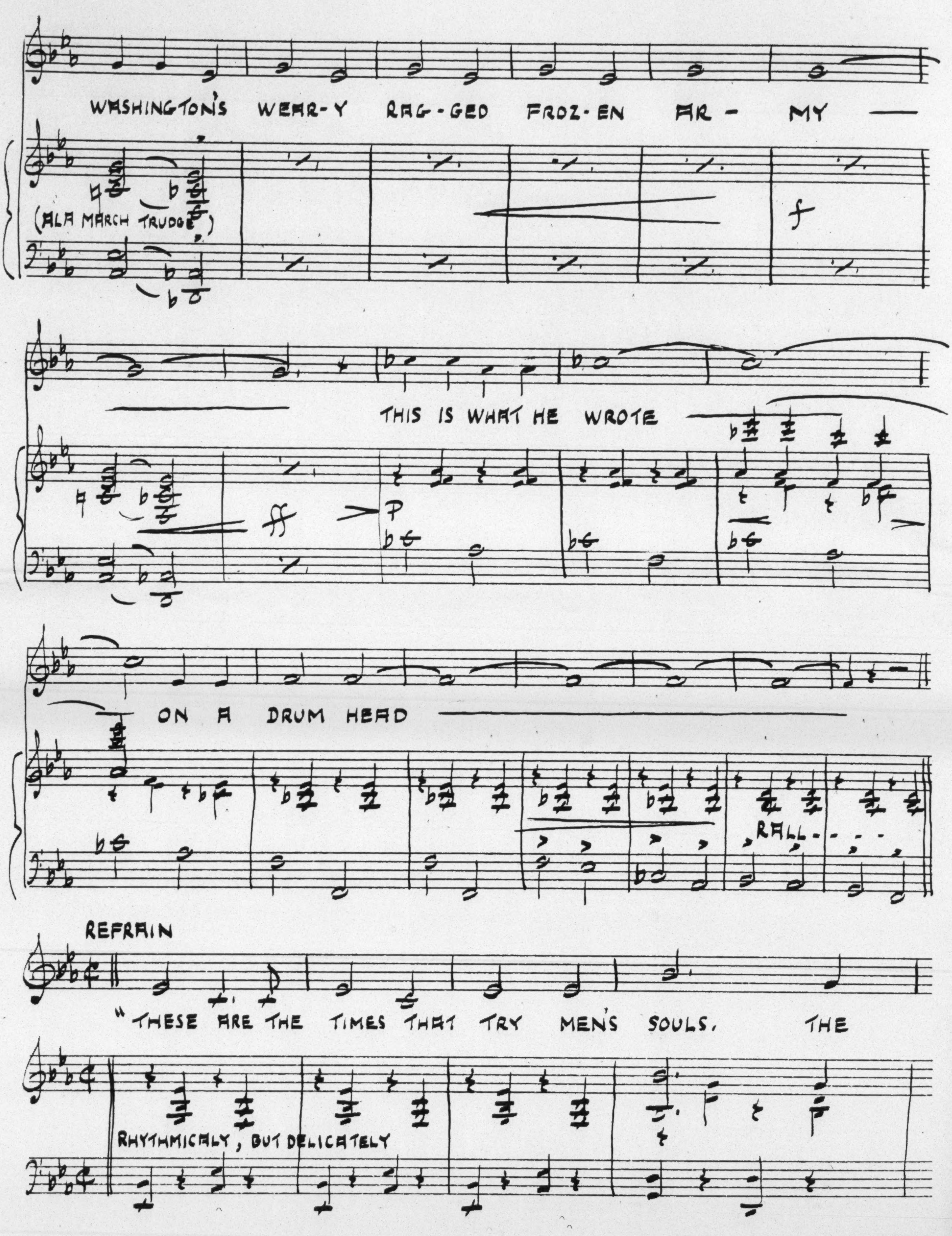
WASHINGTON'S WEAR-Y RAG-GED FROZ-EN AR- MY
(ALA MARCH TRUDGE)
f
THIS IS WHAT HE WROTE
ff
p
ON A DRUM HEAD
RALL.
REFRAIN
"THESE ARE THE TIMES THAT TRY MEN'S SOULS. THE
RHYTHMICALY, BUT DELICATELY

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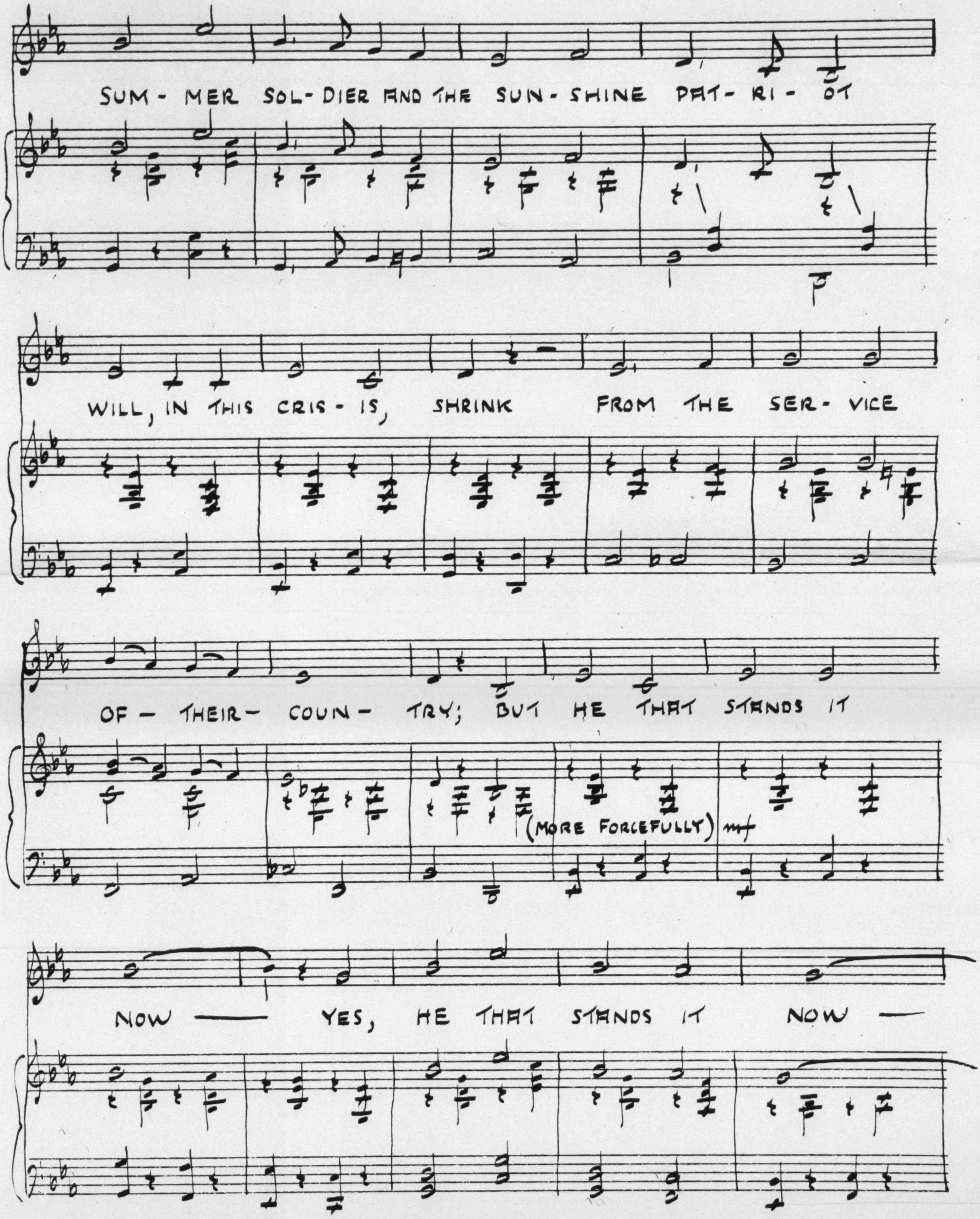
SUM - MER SOL - DIER AND THE SUN - SHINE PAT - RI - OT
WILL, IN THIS CRIS - IS, SHRINK FROM THE SER - VICE
OF — THEIR — COUN — TRY; BUT HE THAT STANDS IT
(MORE FORCEFULLY)
mf
NOW — YES, HE THAT STANDS IT NOW —

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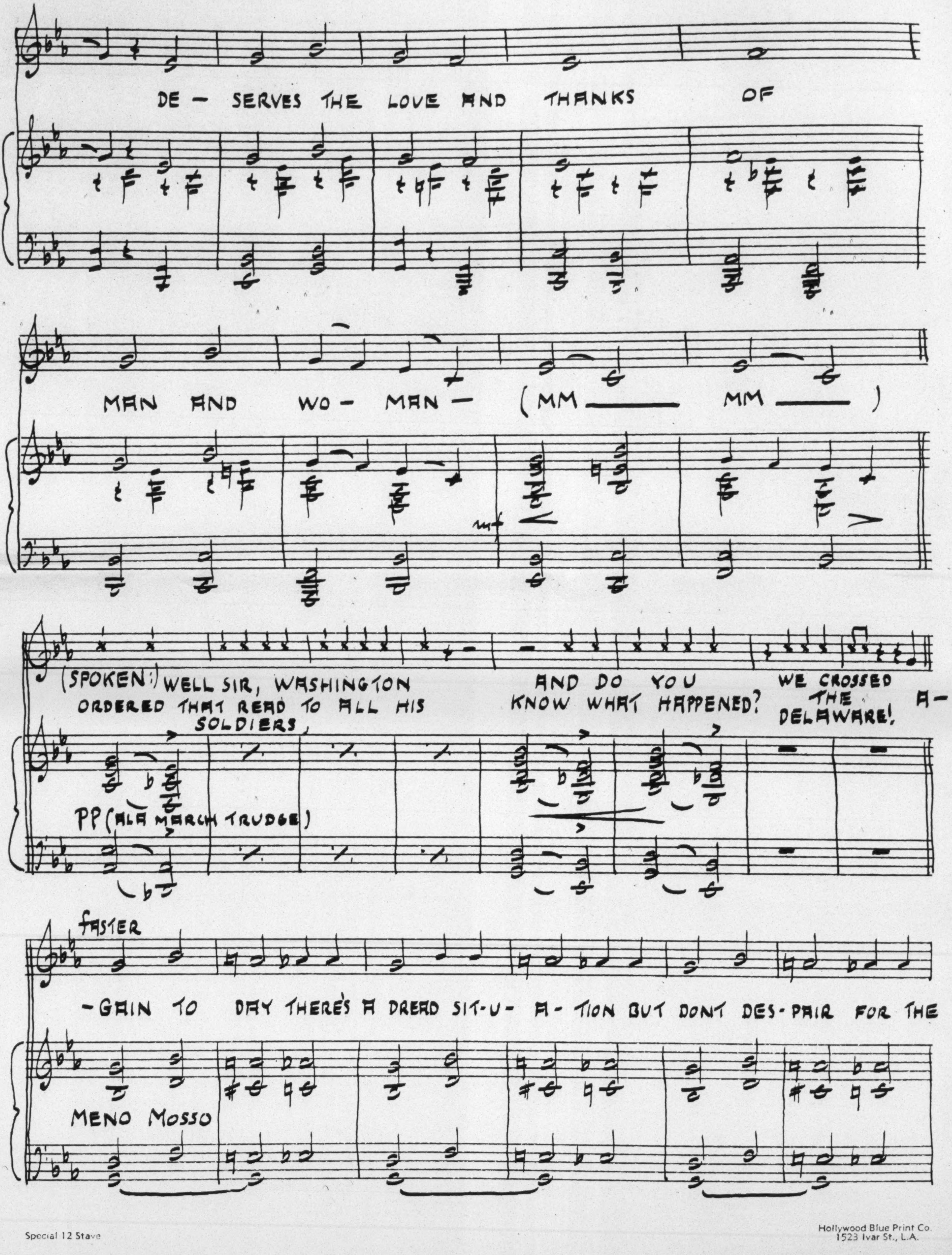
DE - SERVES THE LOVE AND THANKS OF
MAN AND WO - MAN - (MM MM)
mf
(SPOKEN:) WELL SIR, WASHINGTON ORDERED THAT READ TO ALL HIS SOLDIERS, AND DO YOU KNOW WHAT HAPPENED? WE CROSSED THE DELAWARE! A-
PP (ALA MARCH TRUDGE)
FASTER
-GAIN TO DAY THERE'S A DREAD SIT-U- A - TION BUT DONT DES-PAIR FOR THE
MENO MOSSO

Special 12 Stave

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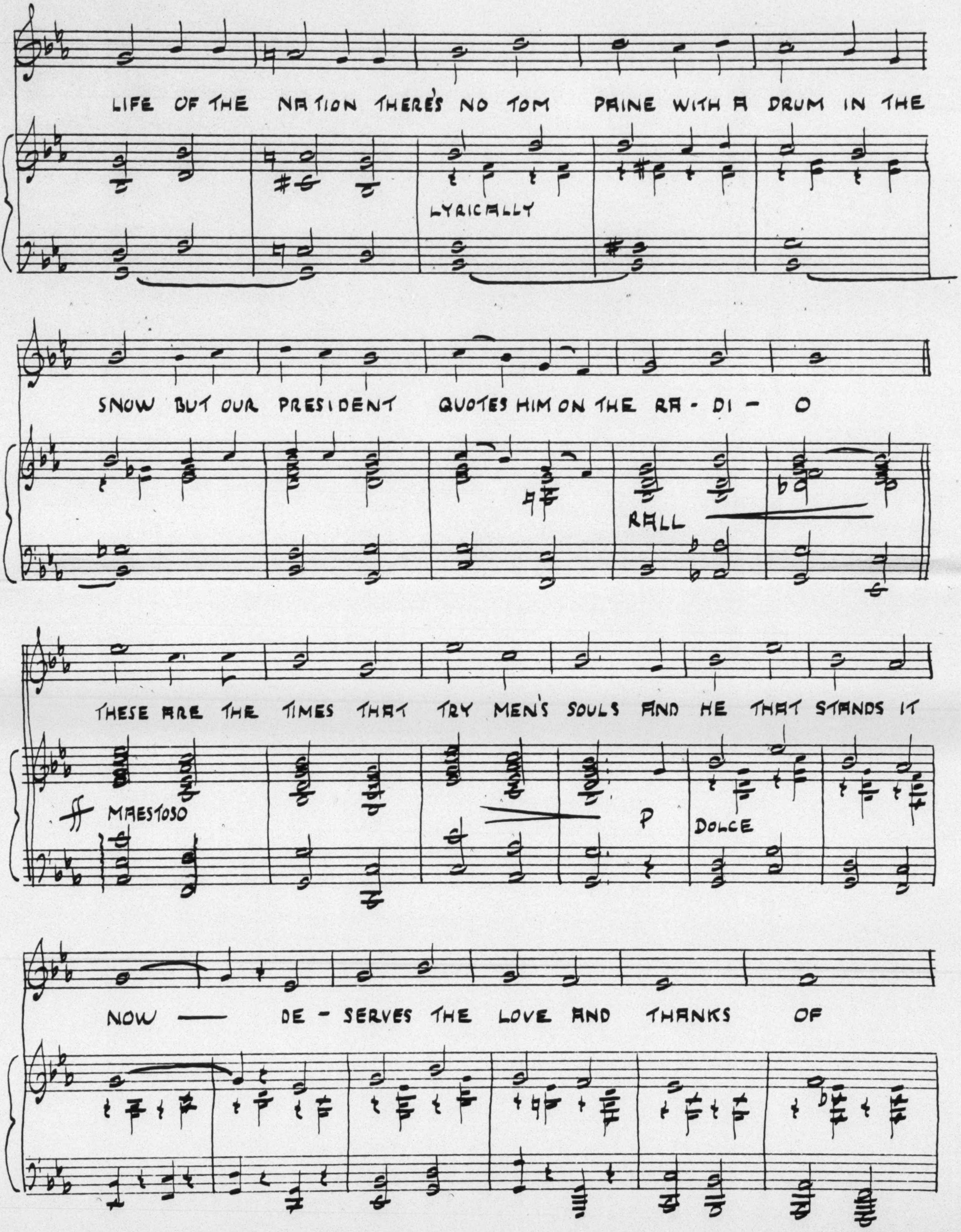
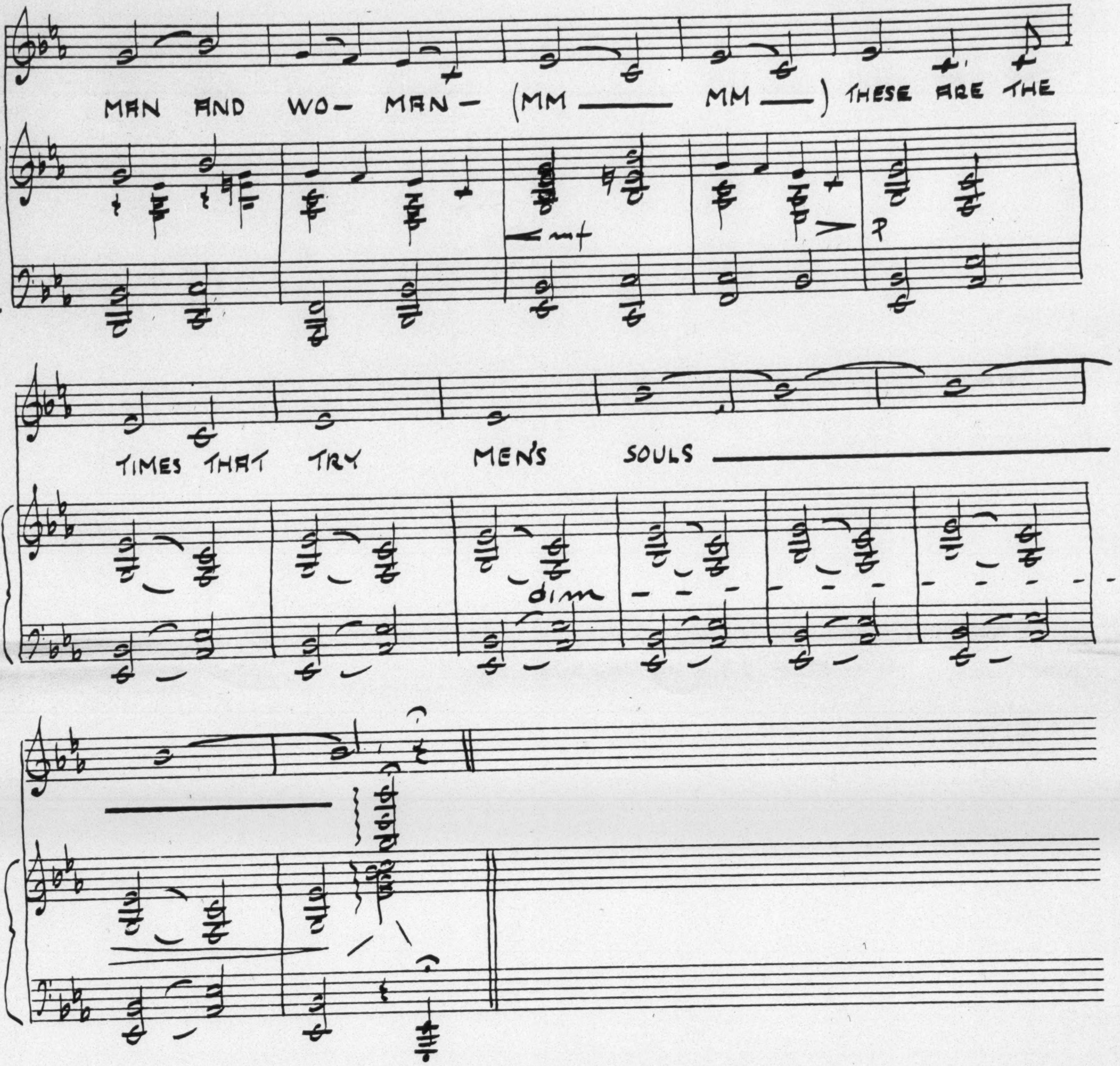

LIFE OF THE NATION THERE'S NO TOM PAINE WITH A DRUM IN THE
LYRICALLY
SNOW BUT OUR PRESIDENT QUOTES HIM ON THE RA - DI - O
RALL
THESE ARE THE TIMES THAT TRY MEN'S SOULS AND HE THAT STANDS IT
ff MAESTOSO
P DOLCE
NOW — DE - SERVES THE LOVE AND THANKS OF


MAN AND WO- MAN- (MM —— MM —) THESE ARE THE
mf
p
TIMES THAT TRY MEN'S SOULS ——
dim
——

Special 12 Stave

Hollywood Blue Print Co.
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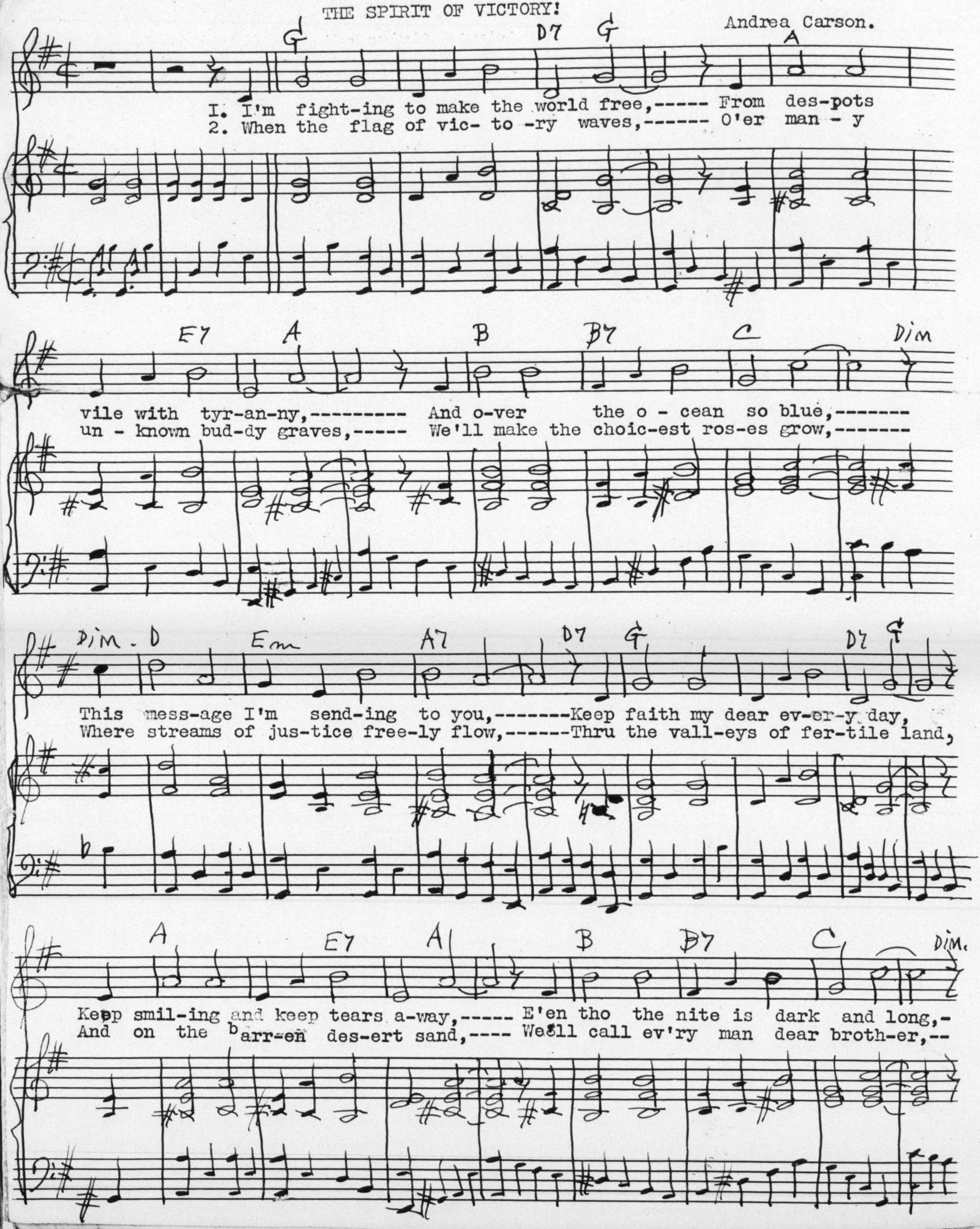
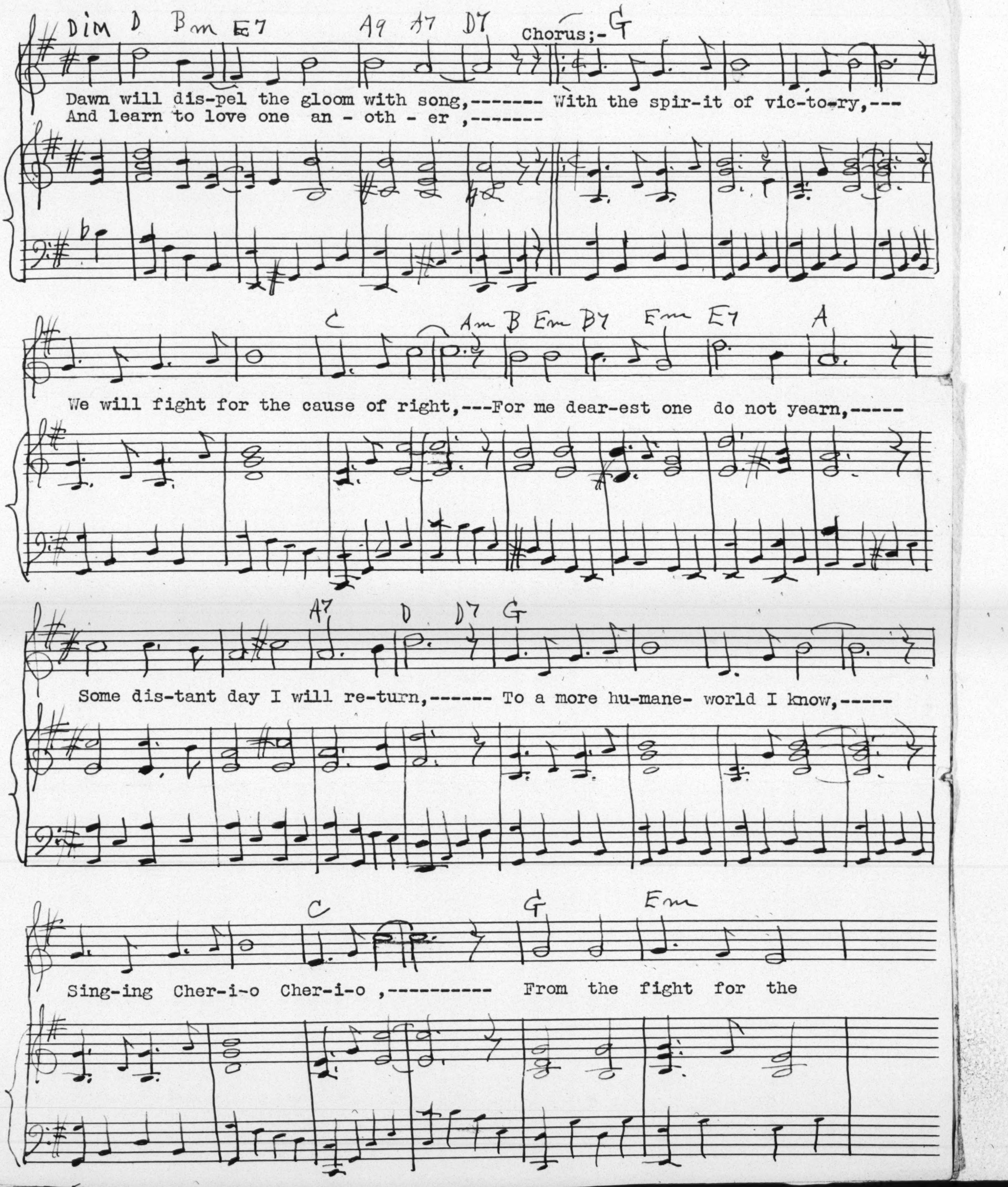
THE SPIRIT OF VICTORY!

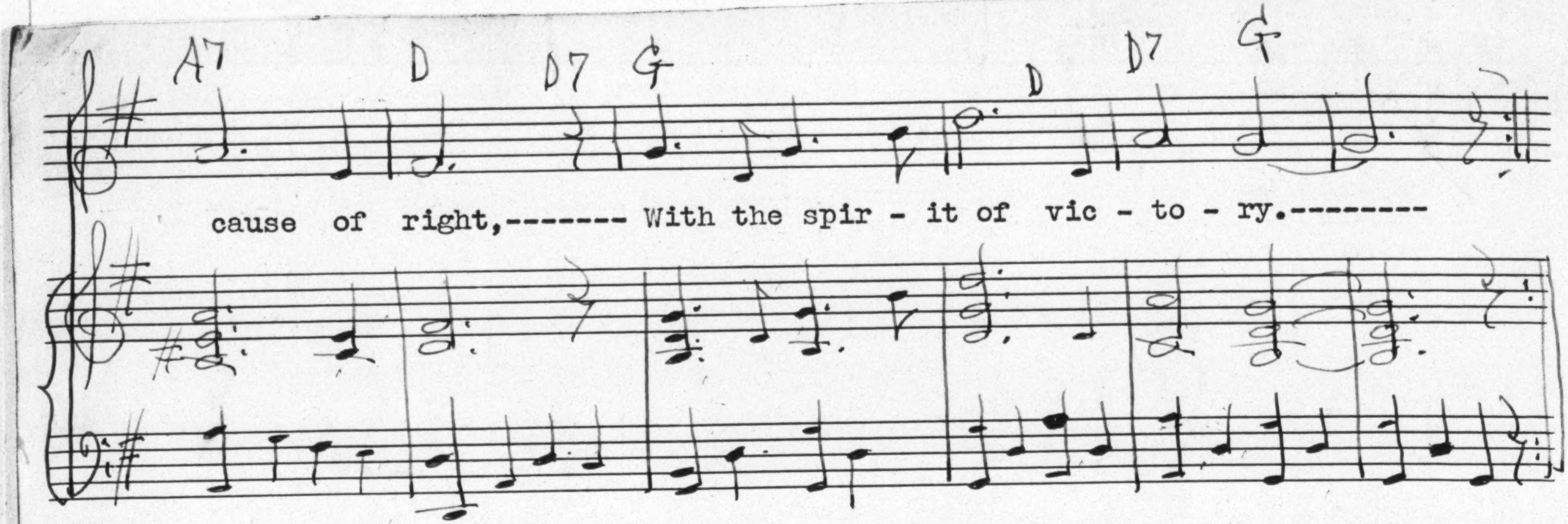
Words And Music
by
Andrea Carson.

THE SPIRIT OF VICTORY!

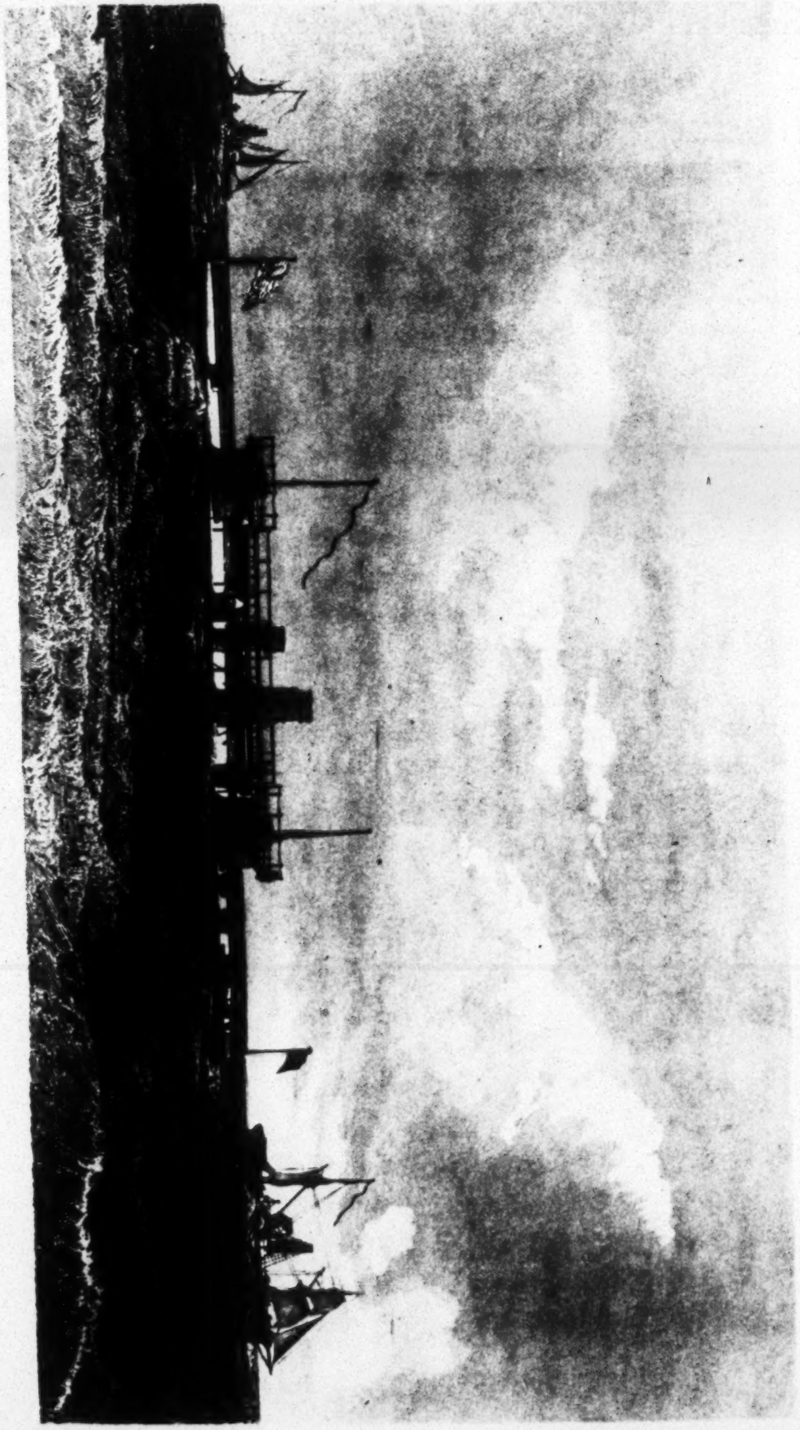
Andrea Carson.


G D7 G A
I. I'm fight-ing to make the world free,----- From des-pots
2. When the flag of vic- to -ry waves,------ O'er man - y
E7 A B B7 C Dim
vile with tyr-an-ny,--------- And o-ver the o - cean so blue,-------
un - known bud-dy graves,----- We'll make the choic-est ros-es grow,-------
Dim. D Em A7 D7 G D7 G
This mess-age I'm send-ing to you,-------Keep faith my dear ev-er-y day,
Where streams of jus-tice free-ly flow,------Thru the vall-eys of fer-tile land,
A E7 A B B7 C Dim.
Keep smil-ing and keep tears a-way,----- E'en tho the nite is dark and long,-
And on the barr-en des-ert sand,---- We'll call ev'ry man dear broth-er,--


DIM D Bm E7 A9 A7 D7
Chorus;- G
Dawn will dis-pel the gloom with song,------- With the spir-it of vic-to-ry,---
And learn to love one an - oth - er ,-------
C Am B Em B7 Em E7 A
We will fight for the cause of right,---For me dear-est one do not yearn,-----
A7 D D7 G
Some dis-tant day I will re-turn,------ To a more hu-mane- world I know,-----
C G Em
Sing-ing Cher-i-o Cher-i-o ,---------- From the fight for the

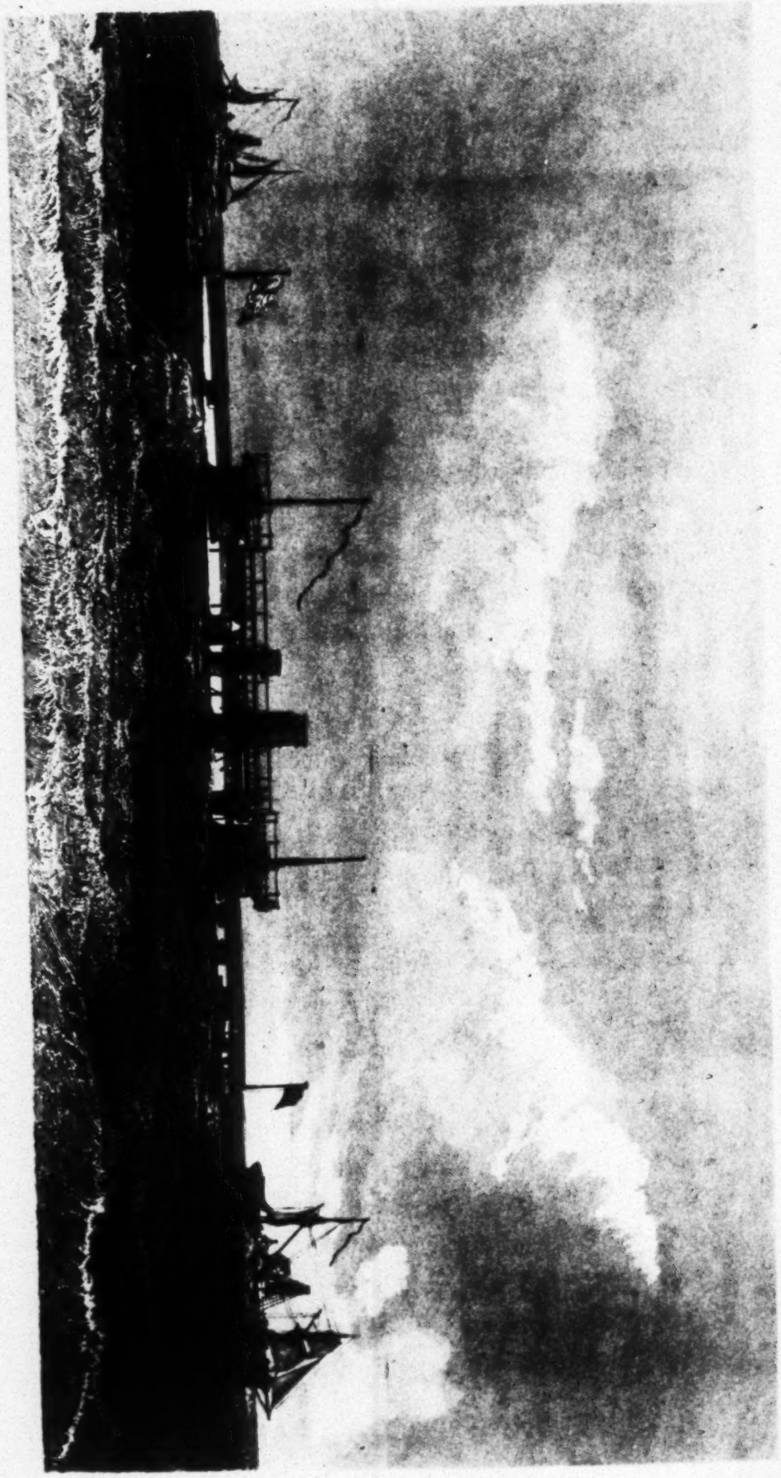

A7
D
D7
G
D
D7
G
cause of right,------- With the spir - it of vic - to - ry.--------

May 3 — 1942



G. V. Fox.

Asst. Secy of the Navy
1861-66



G. V. Fox.
Asst. Secy of the Navy
1861-66

C.

MIANTONOMOH GALOP.

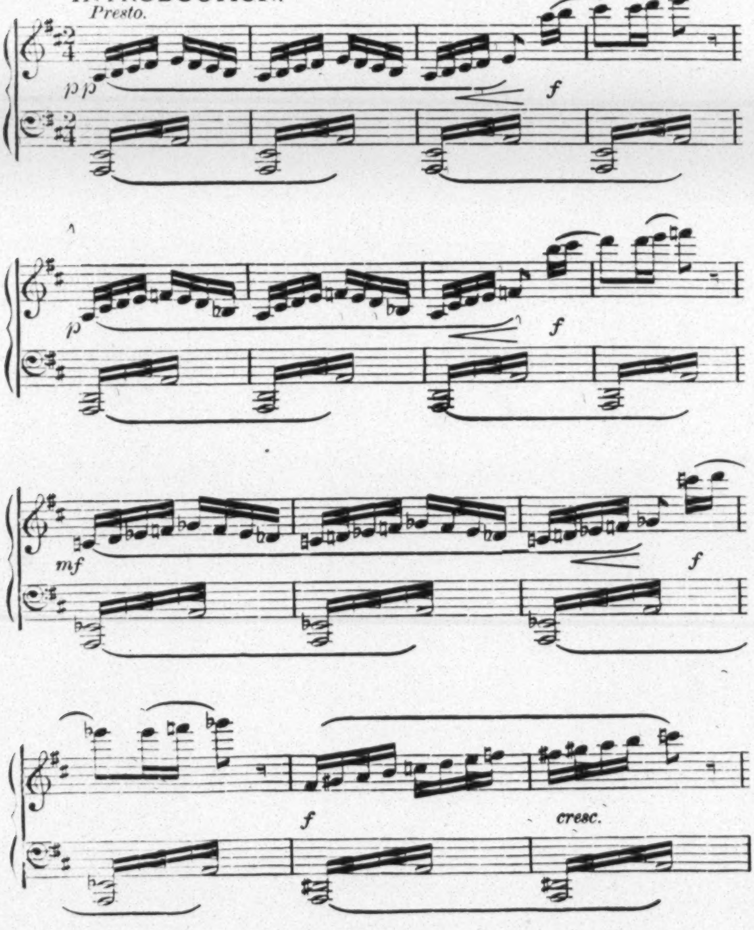
FOR THE PIANO-FORTE.

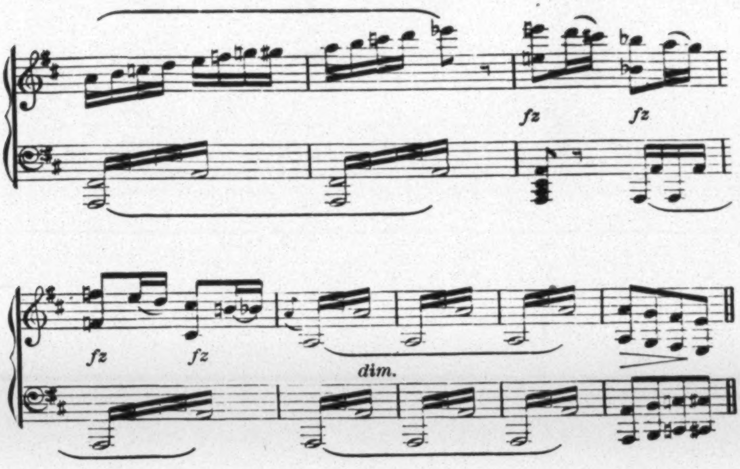
Composed and respectfully dedicated to the Assistant Secretary of the Navy,

Hon. G. V. FOX,

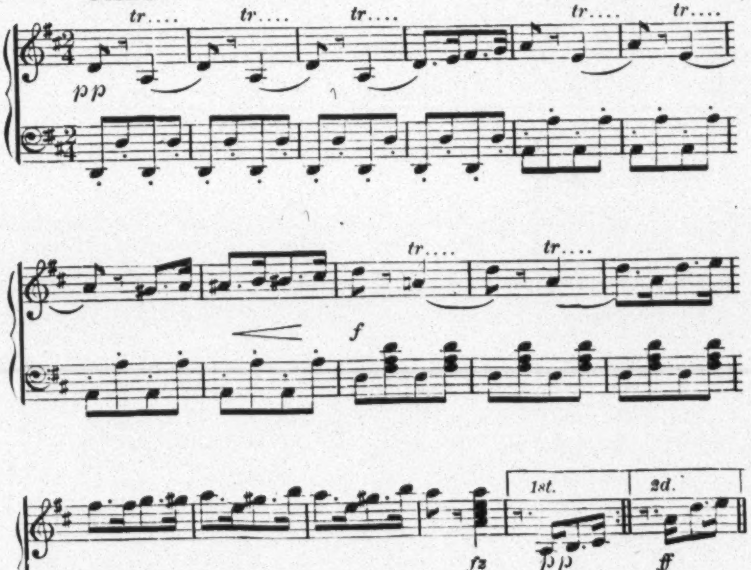
BY HEINRICH FÜRSTNOW, *Musical Director at Pawlowsk.*

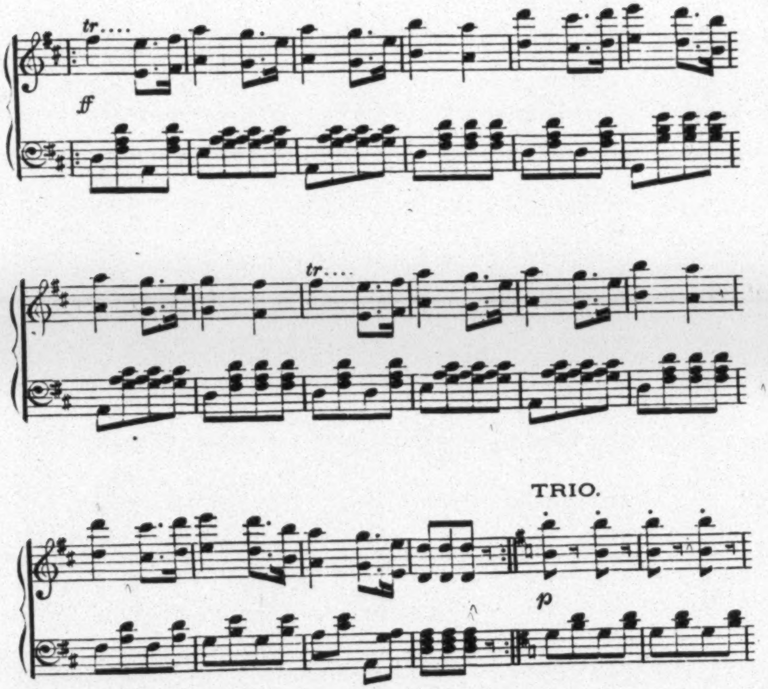
INTRODUCTION.

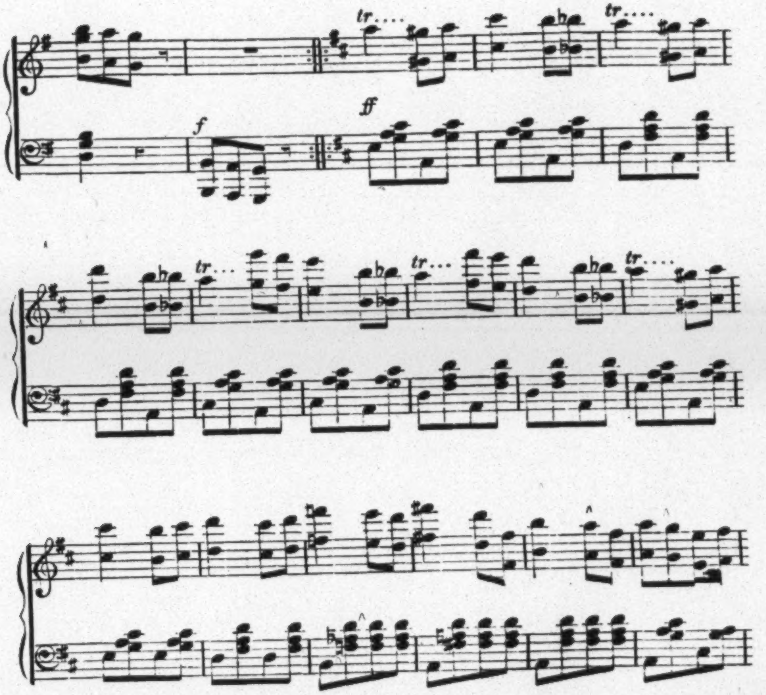

Presto.
pp
f
p
f
mf
f
f
cresc.

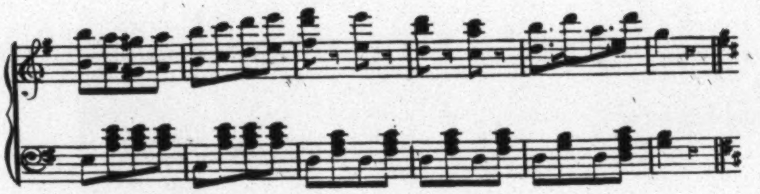

fz
fz
fz
fz
dim.

GALOP.

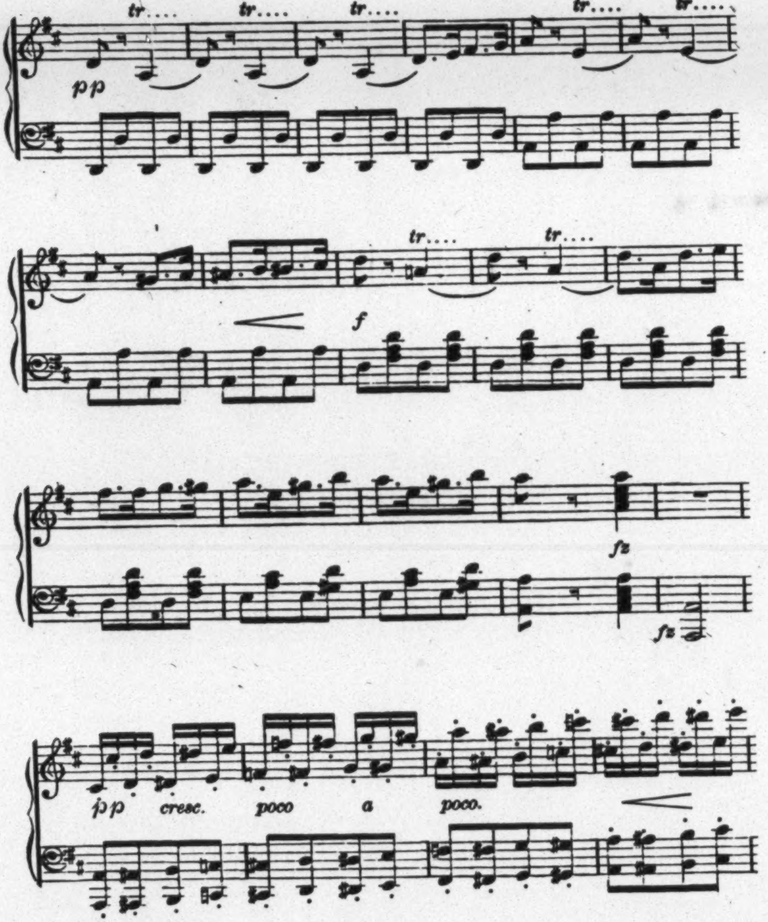

tr....
tr....
tr....
tr....
tr....
pp
f
tr....
tr....
1st.
2d.
fz
pp
ff
fz

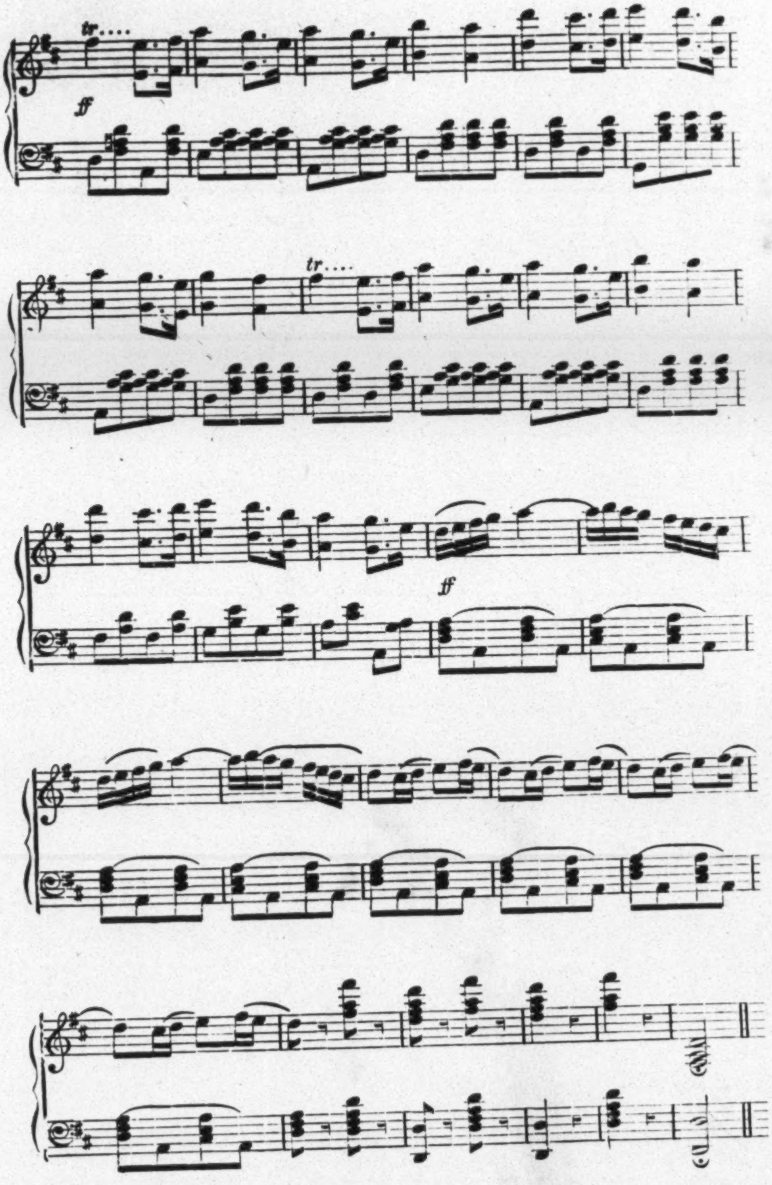

tr....
ff
tr....
TRIO.
p


tr....
tr....
ff
f
tr...
tr...
tr...
tr....
1
2
p



FINALE.


tr....
tr....
tr....
tr....
tr....
pp
tr....
tr....
f
fz
fz
pp
cresc.
poco
a
poco.


tr....
ff
tr....
ff

LINCOLN AND FREDDOM

Notes:

We are now engaged in a great war to preserve and extend human freedom. We are ready to die to make victory certain and complete. The cost of this war will burden many generations to come. The coming of this war was in a large part consequent from the disruption of the Allies who won the last War, and the relatively greater concentration by Germany of industrial effort useful for war production, - plus the fusion of concentrated economic and concentrated political power.

But for the powerful aid of Russia in the last World War Germany would have won the first year. America entered the war behind the protection of the French and British trenches. Blundering diplomacy had isolated Russia immediately before the present war, it had rendered the Franco-Russian Offensive and Defensive Alliance inoperative, and it had separated America, through the Hoover Moratorium of Germany Reparations and the consquent Johnston loan denial act of Congress, with the attendant virtual repudiation of war debts. Only Russia saw clearly the menace and pleaded for a militant world unity to defeat aggression.

France is now a prisoner and we must organize our effective field operations behind the protection of the triumphant Russian armies. This is the price, a part of the price, civilization is paying for ostracizing Russia and making the diplomacy of peace dependent upon British skill and purpose.

In the development of modern democracy America, France and Russia have each played vital parts. France equipped the Russian armies which prevented German victory in the last World War. France supplied two thirds of the troops and the naval fleet which enabled Washington to defeat the British at Yorktown. Russia organized the League of Neutrals in the Revolutionary War to maintain maritime pressure on Great Britain to yield. America and France with the aid of Great Britain defeated Germany and rescued Russia.

Now Russia is rescuing all of Europe and preventing the collapse of China. America, Republican France and Russia are the three guardsmen of freedom.

Diplomatic contentions brewed distrust and invited Hitler to attack. Stupid allied economic leadership supplied Germany with billions of dollars to expand her industries to make that attack crushing. The appalling burdens which these amazing blunders brought forth now place the world in military dependence upon the nation it outlawed, - Russia

Let us compare this record with the fine showing of continuous friendship of Russia, particularly during the bitter American Civil War. We know of the fine friendhsip between America and France. Here are facts gathered from primary sources of Lincoln and Russia.

BEST AVAILABLE COPY

On March 3rd., 1861, the day before Lincoln became President of the United States, Alexander II, Emperor of Russia, signed a decree emancipating between twenty and thirty million white Russian slaves. On March 17th., 1861, Alexander II, later to become known in history as the Great Liberator, proclaimed to all Russia and to the world his decree. This was two years before Lincoln was able to gain the military victories and the command deemed by him necessary to successful emancipation of four million negro slaves.

Russia thus ended human slavery in Europe and mobilized public opinion in favor of the struggle Lincoln had engaged in. Following in the path carved by the Russian decree of emancipation, came confidential information from Russia to Lincoln that Napoleon III, then in control of France, was seeking to combine with Russia and Great Britain to intervene in the American Civil War, to affect the disruption of the Union.

In the midst of the very grave crisis which developed in 1863 over the threatened intervention by two powerful foreign nations, "in the darkest hour of the republic" Russia sent her Atlantic Fleet to New York Harbor, and her Pacific Fleet to San Francisco harbor, to let the whole world know that the American Republic had a powerful friend and that friend was ready to aid. When the crisis was over about intervention the two fleets were returned to Russia.

Alexander II narrowly escaped death from assassination in 1866. This escape so deeply moved the United States Congress that it unanimously passed a resolution of sympathy, and the government commissioned G. V. Fox, the Assistant Secretary of the Navy, to visit Russia and present the roslution to the Emperor, Alexander II, - the Great Liberator. Lincoln was assassinated the year previous.

Americans are familiar with the fine friendship between the French and American peoples, as symbolized by Lafayette. But they are not finiliar with the equally fine friendship between the Russian and American peoples, as reflected by the visits of the two Russian Fleets to American waters, by a long and continuous record of cooperation, and by the virtual gift of Russian America, now known as Alaska.

I give you a new chapter in the history of Lincoln. I give you light on the history of our relations with Russia.

With the death of Lincoln this nation lost a great leader and the world a builder of humanity. It is not enough that we venerate Lincoln by reviving our memories with the deeply religious thoughts of Gettysburg. It is important that we impress upon our government the need to keep the avenues of public service always free and open, so that men of the mold of Lincoln will not live in vain. We must end the glacial repression of independent thinking, that government for the people will give the people more.

LINCOLN AND RUSSIA

The Great Emancipator became President of the United States on March 4th., 1861, and on March 3rd. of the same year, Alexander II, Emperor of Russia, signed his famous decree emancipating the serfs of Russia, estimated to number from twenty to thirty million of men, women and children. On March 17th., fourteen days later, Alexander II proclaimed his decree of emancipation to the world.

U. S. Senator Albert J. Beveridge in his brilliant book, "The Russian Advance", published in 1900, observes:

"The Russian peasant was a slave. He labored for an absolute master. His toil was the subject of barter like that of cattle or mules. Men and women were bought and sold. This slavery of a nation was attended by the most degrading effects characteristic of human bondage everwhere. This was the situation when Alexander II determined at a single stroke to free the scores of millions of Russian serfs. Nor was this a mere whim of autocratic leniency. The emancipation of the serfs was the result of a national movement. The Czar expressed in concrete form the thought of the Russian nation. He merely gave practical effect to the purposes of [illegible] Russian progress. The elements of the whole mighty question were discussed in Russian novels, much as [illegible] negro slavery in the United States was brought to the mind and conscience of the American people by similar means. Every phase of the proposed reform was debated in the Russian Press."

"The Russian slave was to be given not only his personal liberty, by which is meant his right to work, and himself enjoy the fruits thereof, instead of being compelled to labor for another without reward; the Russian statesman's thought went even further and declared that the serf should be endowed with land. Not only were his chains to be broken, but he wasto be given the implements of livelihood, he was also made the owner of the soil to which he had been chained."

The intense national effort which brought forth emancipation in Russia was flowered by the bitter humiliation of the disaster suffered by Russia in the Crimean War of 1854-1856. It was the the great compelling national hope that with emancipation would come an awakened nation, with better living, better government and stronger national defenses. The proclamation of Alexander II made a profound impression upon Europe and the entire world.

One year and ten months later Lincoln found that conditions had been gained to warrant the act of emancipating the negroes, and on January 1, 1863, after long deliberation, issued his proclamation of emancipation. The tremendous influence which this proclamation exerted is described by John W. Foster in his "A Century of American Diplomacy":

"The proclamation of emancipation, issued primarily as a war measure, and to effect the Union cause at home, probably had a still greater influence abroad in achieving the triumph of the North. All over Europe it had an inspiriting effect upon the friends of freedom. But in England it was decisive. The Battle of Gettysburg and the Fall of Vicsburg had their weight, but the silent working of the great moral principle in the decree of emancipation did more to restrain the British government in relation to recognition(of the Confederacy), and in arresting the ironclads than all other influences. America owes its deliverance from the untold calamities of disunion in great measure to the anti-slavery sentiment in Great Britain, as represented mainly in the dissenting churches and the laboring classes, led by Bright, Forster, and Cobden, and a small band of literary men."

It is almost impossible to fix specific causes for major historical events. But when a great nation has maintained a steady trend of active friendship for another, and times a great historical operation which definitely associates itself with the moral principles actuating that other, we can hardly take the view that it was all an historic accident. By ending slavery in advance of its ending by Lincoln, Russia destroyed at one blow the last stronghold of slavery in Europe, and definitely expressed political support, under the conditions then prevailing, for the desperate struggle of Lincoln and the American Union.

In the United States the emancipation of about four millions of negro slaves came in the midst of a bitter civil war, which generated that war and threatened disunion by it. The emancipation in Russia of from twenty to thirty millions of white slaves was accomplished without civil war. Alexander II properly contended that it was necessary that emancipation be completed by the initiative of the government, to prevent it from being achieved by the initiative of the people. By the peace settlement imposed by Turkey, Great Britain and France, under Napoleon III, Russia was restricted in its naval control of the Black Sea. Napoleon III was desparately scheming to aid the Confederacy and Russia sensed that the victory of the Confederacy would mean the progressive disintegration of the American Union, and would a followed by a daring effort to promote disintegration of Russia.

In 1858 Lincoln revealed a keen understanding of the social problem in Russia. During the great Lincoln-Douglas debates, Lincoln said: "I press him (Douglas) a little further. and ask if it meant to include the Russians in Asia? or does he mean to exclude that vast population from the principles of our Declaration of Independence?"

The profound understanding of the task confronting Lincoln, which Russia acted upon, is strikingly reflected in a dispatch sent on July 10, 1861, by Prince Gortchakov, then Vice-Chancellor and Minister of Foreign Affairs, under Alexander II, to Mr. De Stoeckle, Russian Minister at Washington. This dispatch reads:-

"From the beginning of the conflict which divides the United States of America you have been desired to make known to the Federal Government, the deep interest with which our august master was observing the development of a crisis, which puts in question the prosperity and even existence of the Union.

"For more than the eighty years it has existed the American Union owes its independence, its towering rise, and its progress, to the concord of its members, consecrated, under the auspices of its illustrious founder by institutions which have been able to reconcile union with liberty. This union has been fruitful. It has exhibited to the world the spectacle of a prosperity without example in the annals of history.

"In any event, the sacrifes which they might impose upon themselves to maintain it, are beyond comparison with those which dissolution would bring after it. United, they perfect themselves; isolated, they are paralyzed.

"If, within the limits of your friendly relations, your language and your counsels may contribute to this result, you may respond, sir, to the intentions of His Majesty, the Emperor, in devoting to this the personal influence which you may be able to acquire during your long residence in Washington, and the consideration which belongs to your character, as the representative of a sovereign animated by the most friendly sentiments toward the American Union. This Union is not simply in our eyes an element essential to universal political equilibrium. It constitutes, besides a nation to which our august master and all Russia have pledged the most friendly interest; for the two countries, placed at the extremities of the two worlds, both in the ascending period of their development, appear called to a natural community of interests and of sympathies, of which they have already given mutual proofs to each other.

"It is in this sense, sir, that I desire you to express yourself, as well to the members of the General Government as to influential persons whom you may meet, giving assurance that in every event the American nation may count upon the most cordial sympathy on the part of our august master, during the important crisis which it is passing through at present.

Recognizing the need for the strongest possible representation in Russia, Lincoln wrote to Simon Cameron, his Secretary of War, on January 11, 1862, less than one year after inauguration:

"I therefore tender to your acceptance the post of Minister to Russia. Should you accept it, you will bear with you the assurances of my undiminished confidence, of my affectionate esteem, and of my sure expectation that, near the great sovereign whose personal and hereditary friendship for the United States so much endears him to Americans, you will be able to render services to your country not less important than those you could render at home."

Secretary of War, Simon Cameron, accepted the offer of Lincoln and tendered his resignation as secretary of war, and Stanton succeeded him.

Lincoln early initiated measures to establish an independent telegraphic communication with Russia. In his message of December 1, 1862, Lincoln reported to Congress:

"I favor the project for connecting the United States with Europe by an Atlantic telegraph (cable), and a similar project to extend the telegraph from San Francisco, to connect by a Pacific telegraph (cable) with the line which is being extended across the Russian Empire."

Again, in his message to Congress of December 5th., 1864, Lincoln reported:

"The proposed overland telegraph between America and Europe by way of the Behring's Strait and Asiatic Russia, which was sanctioned by Congress at the last session, has been undertaken, under very favorable circumstances, by an association of Americans."

In 1848 France established universal suffrage, and in June of that year elected Louis Napoleon, a nephew of Napoleon Bonapart, president of the French Republic. At the close of this year Louis Napoleon took the oath of office "to remain faithful to the democratic republic; - to regard as enemies of the nation all those who may attempt by illegal means to change the form of the established government." On December 2, 1851, Louis Napoleon proclaimed himself temporary dictator, and in January, 1852, proclaimed a new constitution, under a popular vote he forced. Acting in the name of democracy, Louis Napoleon became Emperor of France on December 2, 1852, as Napoleon III.

Under Napoleon III, France, who gave us the great Lafayette, became the most active instrument for the destruction of the American Union. Combining with Spain and Great Britain, Napoleon III siezed customs houses in Mexico, on the pretext of defending religion and collecting debts, and in the fall of 1862 dispatched 30,000 veteran troops to Mexico. In the meantime Spain and Great Britain withdrew. In June, 1863, the invading armies drove Juarez, the republican leader, into the mountains, just as Hitler has driven patriots in Yugoslavia and Greece into the mountains. In 1864 Archduke Maxmillian, brother of Emperor Francis Joseph, of Austria, was made emperor of Mexico.

During this period the ruling classes of France and Great Britain were actively friendly to the Confederacy and hostile to the American Union. John W. Foster, in his "A Century of American Diplomacy" outlines the general picture:

"It was Russia that gave us the first notice, early in 1861, of the efforts of the French Emperor to effect a coalition against us of the three great powers. She not only declined the coalition, but again, in 1862, when the formal proposition of European intervention was proposed, it also was declined. In the darkest days of the struggle her fleet appeared in American ports, as an earnest of her friendship.

"Failing in support from Russia, the French Emperor turned with better success to Great Britain. He had fully committed himself to his scheme of a Latin empire in Mexico, and he well knew that it was his hostile designs against the United States, the cooperation or neutrality of England was a necessity, and he early secured a pledge of joint action."

"Napoleon .... instructed his minister at Washington to present his offer of mediation, in much the same terms as proposed to the Russian and British governments. This was done ... on February 3rd., 1863, in the darkest period of the war, between the disasters of Fredericksburg and Chancellorsville.

"From the beginning of the war the Confederates had made England a most important base of military operations."

By the conquest of Mexico, in open defiance of the Monroe Doctrine, Napoleon III established a military base to conduct offensive operations to aid the Confederacy and disrupt the American Union. It was early planned to convert Canada into a hostile military base to the North. The march of Lee northward was to be supported by active foreign efforts. Due to the then undeveloped condition of the St. Lawrence river, it was impossible for the British fleet to enter the Great Lakes.

In March, 1863, The United States Congress passed resolutions declaring that "every proposition of foreign intervention .. was inadmissable ... and because it would encourage insurrection, Congress would be obliged to look upon any further attempt in the same direction as an unfriendly act."

Harper's Weekly, on September 19, 1863, in an editorial said:-

"He (Louis Napoleon) came to Mexico because he supposed the destruction of this Government only a question of time. ... Of course, so long as the rebels were fighting successfully there was no need for discussing recognition. That would come when the parent government (federal) owned its defeat, or when it was evidently defeated. Is it not wiser for me to risk war with the United States when both its hands are engaged, than when they are free?"

On September 11, 1863, a Russian naval fleet entered the harbor of New York, in the presence of a British naval fleet and a fleet of Napoleon III. On September 24th., 1863, thirteen days later, another Russian fleet entered the harbor of San Francisco, California, at a time when the adhesion of California to the American Union hung by a thread and two powerful Confederate warships were cruising in the Pacific, off San Francisco, waiting for the opportunity to cut that thread, in favor of the Confederacy. The Admiral in command of the Russian fleet ordered his vessels to support the authorities, loyal to the Union, and to be ready for action to meet any action taken by the Confederate vessels to endanger the city.

On October 7, 1863 Harper's Weekly commented editorially:
"We devote considerable space this week to illustrations of the Grand reception given this week to our distinguished Russian visitors. The ceremony was intended to have and had a political significance. No notice has been taken of the fleets of the British and French admirals lying in the Bay. But every citizen felt bound to do what in him lay to testify to the Russians our sense of gratitude for the friendly manner in which Russia has stood by us in our present struggle, while the Western Powers have done not a little to work our ruin."

On September 5th., 1863, Charles Francis Adams, our brilliant and resolute Minister at London, answered a letter of Earl Russell of the previous day, relating to the departure of the Laird Rams from Great Britain, to break the blockade the Union was then maintaining against the Confederacy. In his reply Minister Adams said:-
"It would be superfluous in me to point out to your Lordship that this is war". This applied to the refusal of the British government to stay the departure of the Laird Rams. In his diary Minister Adams record: "I clearly see a collison must now come out of it. The prospect is dark for poor America."

On October 23rd., 1863, the British Cabinet was called to meet to approve intervention in favor of the Confederacy. In the meantime the dramatic effects of the visits of the two Russian fleets, and the spontaneous welcomes given the officers and men, and the persistent and strongly supported rumor that Russia had a secret understanding with Lincoln to give military and naval aid to the American Union, in the event of foreign intervention by Great Britain and France, or either one, resulted in a cooling of heated leaders. At this critical period Gladstone, ambitions to became British Premier, made a campaign speech in which he said:

"Jefferson Davis had made a nation". This blazing statement was made with the evident purpose of anticipating the action of the British Cabinet meeting on October 23rd., 1863. Premier Lord Palmerston expressed anger over Gladston's speech. Senator Henry Cabot Lodge in his "One Hundred Years of Peace" gives this as the reason for the postponement of the cabinet meeting. Senator Lodge observes:- "But the accepted time had passed and never returned."

It is here noted that the Russian naval fleets arrived in American ports on the 11th. and 24th. of September of 1863. Secretary of State Seward in letters to confidents in Europe adriotly intimated that if foreign intervention would come it would lead to a "universal war". The Russian Atlantic Fleet entered New York harbor in the presence of a British and a French fleet.

During the development of the crisis over threatened foreign intervention, - the greatest since Valley Forge - Secretary of State, William H. Seward, commissioned Bayard Taylor to go to Russia with a confidential letter from Lincoln to Prince Gorchakov, then Russian Chancellor. After reading this letter the Russian Chancellor said:-

"You know the sentiments of Russia! We desire, above all things, the maintenance of the American Union as one indivisible nation. ... Russia has declared her position and will maintain it. There will be proposals of intervention. We believe that intervention will do no good at present. Proposals will be made to join some plan of interference. She will refuse any invitation of the kind. Russia will occupy the same ground as at the beginning of the struggle. You may rely upon it, we will not change! "

When the Russian Fleet arrived in New York Harbor, Giddeon Welles, Secretary of the U. S. Navy, wrote to the Russian Minister at Washington, Mr. De Stoeckle:

"The presence in our waters of a squadron belonging to his Imperial Majesty's navy cannot but be a source of pleasure and happiness to our countrymen. I beg you will make known to the Admiral in command that the facilities of the Brooklyn Navy Yard are at his disposal for any repairs that the vessels in his squadron may need, and that every required assistance will be gladly given."

On April 9, 1865, General Robert E. Lee surrendered his army to General Ulysses S. Grant, and five days later President Abraham Lincoln, the Great Emancipator, was shot, dying the next day. At the same time Secretary of State, William H. Seward was attacked and saved from death by the vigorous effort of his son, Frederick, who was an assistant secretary of state.

An attempt was made on April 4, 1866, one year later, to assassinate Alexander II, the Great Liberator, but due to a lucky accident, it failed. This escape from death so moved the United States Congress that it unanimously passed a resolution of sympathy and authorized the sending of a commission to Russia to present the resolution to the Emperor. The Assistant Secretary of the Navy, G. V. Fox, was chosen to head this commission, and the largest turreted warship of that day, the U. S. Miantonomoh was assigned to convey the commission to Russia.

In presenting the official resolution of the United States Congress to Emperor Alexander II, Mr. Fox said:-

"The resolution which I have the honor of presenting to your Imperial Majesty is the voice of the people whose millions speak from a single heart.

"The many ties which have long bound together the great empire of the east, and the great republic of the west, have been multiplied and strengthened by the unwavering fidelty of the imperial government to our own, throughout its recent period of convulsion.

"The words of sympathy and friendship then addressed to the government at Washington, by command of your Imperial Majesty, are fixed in the eternal remembrance of a grateful people. As one of the wide family of nations, we yield our willing homage to that act of humanity which is especially referred to in the resolution of Congress.

"The peaceful edict of an enlightened sovereign consummated a triumph over an inherited barbarism, which our western republic has only reached through years of bloodshed.

"It is therefore with profound emotion that I offer to your Imperial Majesty, to the emancipated subjects, and to all the people of this vast realm, our heartfelt congratulations upon the providential escape from danger, which led to this spontaneous expression for regret for the attempt and thankfulness for its merciful arrest and failure.

"We thank God that a grief like this was spared to our friends and allies. - The Russian people.

"May the Father of all nations and rulers protect, prolong and bless the life which has so signally preserved, for the service of the people to which it belongs, for the good of mankind and for the glory of His holy name."

The Emperor replied: "The Emperor is happy to see that the relations of smpathy existing between Russia and the United States are appreciated in America."

The Russian Atlantic fleet visited the principal coast cities and everywhere great popular demonstrations were given. In April, 1864 the two fleets were ordered home from American waters. The crisis over threatened foreign intervention was over.

On the return of the Fox Commission from Russia, the Russian Minister at Washington, Mr. De Stoeckle, departed for Russia on a special mission. In the meantime, since the time when work was first discussed for the telegraph line connecting San Francisco with Asiatic Russia, via Russian America, now known as Alaska, there had been considerable informal discussions of the transfer of Russian America to the United States.

Both sides were in agreement that the progress of these talks should be protected against any leaks or disturbances, which might tempt foreign protests or intrigues, or produce domestic reactions. Finally one evening the Russian Minister, Mr. De Stoeckle, called upon Secretary of State, William H. Seward, and advised him that the terms of the transfer had been approved by the Emperor, Alexander II. Seward promptly suggested that the treaty be signed that night. At four O'Clock in the morning the treaty was signed. At the time the treaty was submitted to the U. S. Senate a treaty was also submitted for the purchase of the islands of St. Thomas and St. John in the West Indies, from Denmark. The treaty for the purchase of Russian America was approved by a vote of 37 to 2, but the treaty with Denmark was defeated. It was understood in the Senate that the purchase of Russian America or Alaska was an act of friendship for Russia.

During the last World War Franklin K. Lane was Secretary of The Interior in the war cabinet of Woodrow Wilson. In this position Mr. Lane had full administrative charge of Alaska, the name given to Russian America immediately after its purchase. The treaty was approved in 1867 but the purchase money was not paid until a year later. When Mr. Lane diedhis wife published "The Letters of Franklin K. Lane", and in this book is found the following information on the purchase of Alaska:-

Washington, December 29,1911

"Last night I dined with Charles Henry Butler, reporter for the Supreme Court and a son of William Allen Butler, for so long a leader of the New York bar.

"In the course of the evening Mr. Charles Glover, President of the Riggs National Bank, told me this bit of history. That when he was a boy, in the bank one day Mr. Cochrane came to him and handed him two warrants upon the U. S. Treasury, one for $1,400,000 and the other for $5,800,000. He said 'Put those in the safe' Mr. Glover did so, and they remained there for a week, when they were sent to New York. Mr. Glover said: "These warrants were the payment of Russia for the Territory of Alaska. Why were there two warrants? I never knew until some years later, when I learned the story from

Senator Dawes, who said that prior to the war, there had been some negotiations between the United States and Russia for the purchase of Alaska, and the price of $1,400,000 was agreed upon. In fact this was the amount that Russia asked for this great territory, which was regarded as nothing more than a barren field of ice.

"During the war the matter lay dormant. We had more territory than we could take care of. When England, however, began to manifest her friendly disposition toward the Confederacy, and we learned from Europe that England and France were carrying on negotiations for the recognition of the Southern States, and possibly of some manifestation by their fleets against the blockade which we had instituted, (and which they claimed was not effective and merely a paper blockade), we looked about for a friend, and Russia was the only European country upon whose friendship we could rely. Thereupon Secretary Seward secured from Russia a demonstration, in American ports, of Russian friendship. Her ships of war sailed to both of our coasts, the Atlantic and the Pacific, with the understanding that the expense of this demonstration should be met by the United States out of the contingent fund. It was to be a secret matter.

"The war (civil war) came to a close, and immediately thereafter Lincoln was assassinated and the administration changed. It was no longer possible to pay for this demonstration, secretly, under the excuse of war, but a way was found for paying Russia through the purchase of Alaska. The warrant for $1,400,000 was the warrant for the purchase of Alaska, and the warrant for $5,800,000 was for Russia's expenses in her naval demonstration in our behalf, but history only knows the fact that the United States paid $7,200,000 for this territory, which is now demonstrated to be one of the richest portions of the earth in mineral deposits." Pages 260-1

After the treaty for the purchase of Russian America was submitted to the United States Senate by President Andrew Johnson, who succeeded Lincoln, it became necessary for the whole Congress to approve the appropriation of $7,200,000, the agreed purchase price for the territory. In connection with the deliberations of Congress concerning this appropriation, Congress asked the President to furnish the record of correspondence and negotiations.

President Johnson then submitted to Congress this record, which included certain official notes prepared by Secretary of State, William H. Seward. In these official notes we find the following:

"The archives of the State Department show a continuous progress and growth of the friendship and cordiality between the United States and Russia, beginning with the establishment of the government. The late civil war, which disturbed if it did not shatter to pieces the relations between the United States and most of the European States, was marked in its very beginning by demonstrations of sympathy and solicitude for the stability of the Union on the part of Russia. Care was taken on both sides to anticipate and prevent the happening of any incident that might tend to distress or embarass the relations between the two governments.

"It was verbally understood between the two governments that the United States would be at liberty, if they should find it necessary, to carry prizes into Russian ports. No confederate agent was ever received or encouraged or entertained at St. Petersburg. Some difficulties as occasionally arose out of complaints of citizens and subjects of the two countries were amicably adjusted by verbal explanations, without being made the grounds for complaint or reclamation in writing.

"The visit of the Russian Fleet to the United States in the winter of 1863 was intended by the Emperor, and was accepted by the United States, as a demonstration of respect and good will, and resulted in the increase of mutual regard and sympathy."

When the Official Fox Commission to Russia reached St. Petersburg, a poem by Dr. Wendell O. Holmes, father of the late U. S. Supreme Court Justice, Wendell O. Holmes, was read at the great official Russian reception to the Fox Commission. This is the poem:

The Trip of the Miantonomoh

Though watery deserts hold apart
  The worlds of east and west,
Still beats the self-same human heart
  In each proud nation's breast.

Our floating turret tempts the main,
  And dares the howling blast,
To clasp more close the golden chain
  That long has bound them fast.

In vain the gales of ocean sweep,
  In vain the billows roar,
That chafe the wild and stormy steep
  Of storied Elsinore!

She comes! she comes! her banner dips
  In Neva's flashing tide,
With greeting on her cannon's lips,
  The storm-god's iron bride.

Peace garlands with the olive bough
  Her thunder-bearing tower,
And plants before her cleaving prow
  The sea-foam's milk-white flower.

No prairie heaped her garnered store
  To fill her sunless hold;
Nor rich Nevada's gleaming ore
  Its hidden caves enfold.

But lightly as the sea-bird swings
  She floats the depth above,
A breath of flame to lend her wings,
  Her freight a peoples love.

When darkness hid the stormy skies
  In war's long winter night,
One ray still cheered our straining eyes,
  The far-off northern light.

And now the friendly rays return,
  From lights that glow afar,
Those clustered lamps of Heaven that burn
  Around the western star.

A nation's love in tears and smiles
  We bear across the sea,
Oh, Neva of the hundred isles,
  We moor our hearts in thee!

This poem is an example of the deep feeling which prevailed in the United States at the time of the visit of the Russian Fleets during the Civil War, in 1863.

The Musical Director at Pawlowsky, Heinrich Furstnow, responded with his composition Miantonomoh Gallop, which he played.

Napoleon I conquered all of Europe and then invaded Russia, with an army estimated to number from 500,000 to 600,000 soldiers and officers. The great conqueror barely escaped from Russia with his life and his Grand Armee was reduced to about 10,000. During this bitter struggle Alexander I maintained an active friendship with the United States, and frequently offered his aid to mediate the war between England and the United States, which started in 1812.

It is well, therefore, that Americans cultivate a larger and better understanding of the most distant nation in the world, which has again and again displayed under the most desperate circumstances the closest of friendships for the American republic and her people.

In 1900 Senator Albert J. Beveridge made an earnest and brilliant effort to cultivate such an understanding. It is well that, as we watch in completely safety the steady advance of the Russian armies against those of Hitler, we read what Senator Beveridge says:

"Slowly but surely he is coming to an understanding of the meaning of his independence... And so it is that the comman man is appearing in the modern Russia; the serf is developing self-mastery; the Russian peasant, who is the Russian nation, is gradually evolving into a knowledge of his own powers through the exercise of his own industrial liberty given him by the Czar at the expense of the Russian nobility.

"This Russian peasant, who was but yesterday a slave, is thus slowly becoming a man, with all that manhood means. But while this evolution is in progress, his racial instinct to dwell and labor in socialistic communities has not perceptibly abated. He still continues to be a social being as opposed to an individual being. He is willing to undertake any enterprise, perform any labor, brave any danger in company with his fellows, but he is not willing to go it alone. And no student or observer of Russian character with whom the writer ever talked believes that the time will ever come when the Russian people will ever proceed upon anything but communistic lines, either in their social living or in their industrial efforts."

"Here, then, is the Russian man, the Russian nation, with whom the world must deal. .... Here is the man whom we Americans must study and consider, if we expect our foreign statesmanship, wherever it touches Russia, to be intelligent and therefore wise. And remember, too, that he is yet a man in the making...... We behold this human being, about whom all the world is talking, humorous, patient, obedient, with brain and nerves stored with the sleepy energies of centuries of stolid living; for Russian energy is a field long fallow, in which, nevertheless, the first furrow has already been turned." "The Russian Advance".

After the emancipation of the Russian serfs, estimated by Senator Beveridge to embrace more than a majority of the whole population, administrative and social complications developed, which matured in violent political agitation. In the very density of these unfamiliar complications men and women lost faith, they came to believe in "nothing" or "nihilism".

About the year 1865, when Lincoln was assassinated, Emperor Alexander II grew cold to liberal measures and yielded to the growing forces of repression. Between 1879 and 1881 many officials were killed. But strong demands for increased liberty were made. Finally on March 13, 1881, Alexander II signed an order for the publication of his promise for increased liberty, but before the day was over he was assassinated.

Thus the Great Liberator, who freed between twenty and thirty millions of white slaves followed the Great Emancipator, who freed about four millions negro slaves. In America the death of Lincoln was followed by a long period of reaction to social progress and political independence, and in Russia reaction and repression set in. It is significant that a few years after the death of Lincoln the relations of the United States and Russia became less sympathetic.

Had Lincoln lived the development of the natural and human resources of America and of Russia would have been advanced. In the Revolutionary War, in the War of 1812, in the Civil War, in the World War of 1914-18, and in the present World War, Russia has contributed vital efforts and great understanding to preserve the right of free nations to full independence and happiness of their planning. Russia has always been the dependable friend of the United States in the period of its birth, its crawling infancy, its frontier adventures and conflicts, and in the maturity of its vast Union, which supplied much of the material to rebuild the present Russia.

Joseph J. O'Brien
New York City

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THERE AIN'T NO COLOR LINE AROUND THE RAINBOW

Words and Music by IRVING CAESAR

IRVING CAESAR
PRESENTS

"MY DEAR PUBLIC"

SONGS BY **IRVING CAESAR, SAM LERNER** AND **GERALD MARKS**
BOOK BY **IRVING CAESAR** AND **CHARLES GOTTESFELD**
DANCES STAGED BY **FELICIA SOREL**
BOOK STAGED BY **EDGAR MAC GREGOR**
STAGE SETTINGS BY **ALBERT JOHNSON**
COSTUMES BY **LUCINDA BALLARD**

FEET ON THE SIDEWALK
(HEAD IN THE SKY)

OUR PRIVATE LOVE SONG

THERE AIN'T NO COLOR LINE
AROUND THE RAINBOW

CHAPPELL
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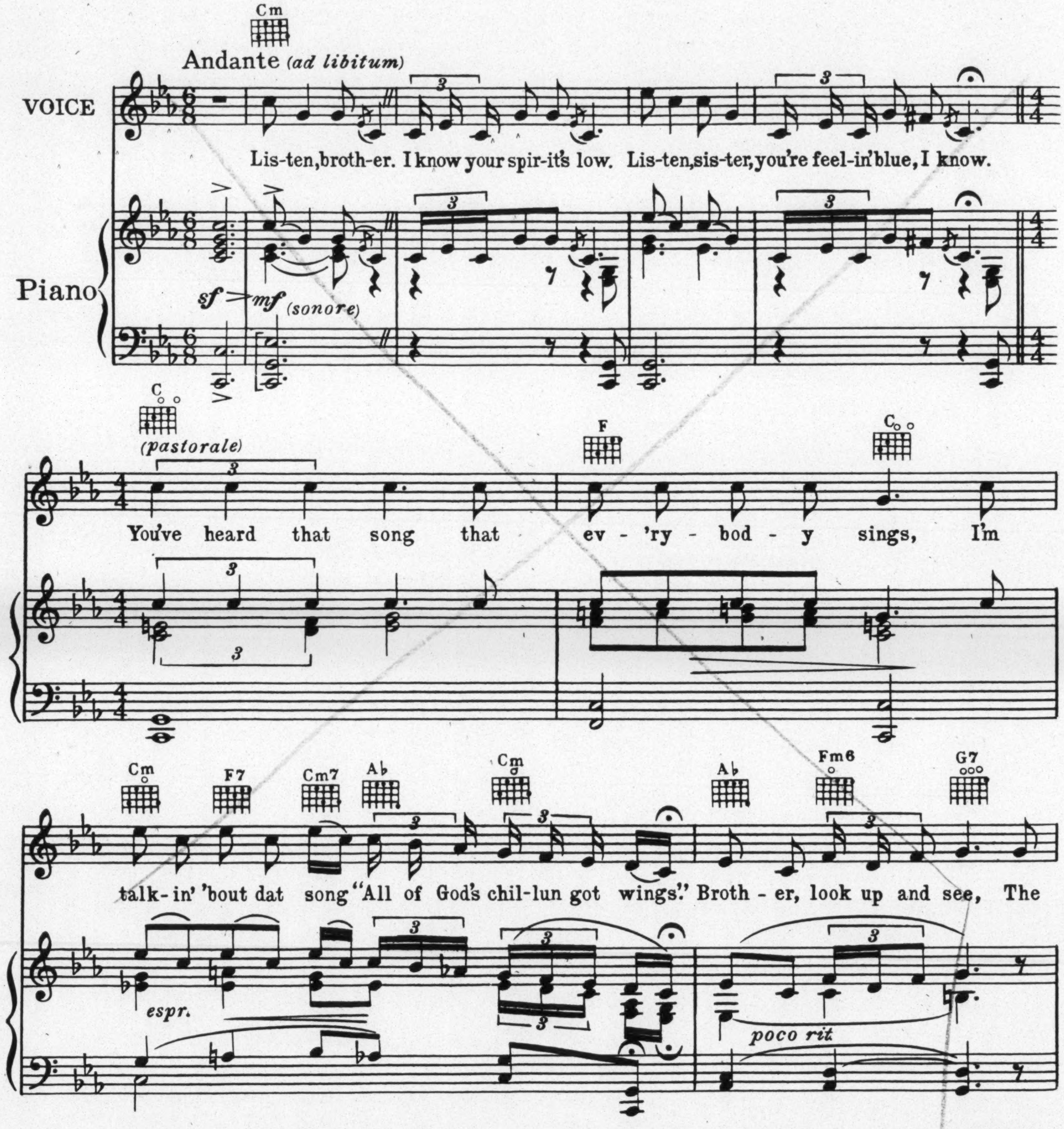
There Ain't No Color Line Around The Rainbow

Words and Music by
IRVING CAESAR


Cm
Andante (ad libitum)
VOICE
Lis-ten, broth-er. I know your spir-it's low. Lis-ten, sis-ter, you're feel-in' blue, I know.
Piano
sf > mf (sonore)
C
(pastorale)
F
C
You've heard that song that ev-'ry-bod-y sings, I'm
Cm
F7
Cm7
A♭
Cm
A♭
Fm6
G7
talk-in' 'bout dat song "All of God's chil-lun got wings." Broth-er, look up and see, The
espr.
poco rit

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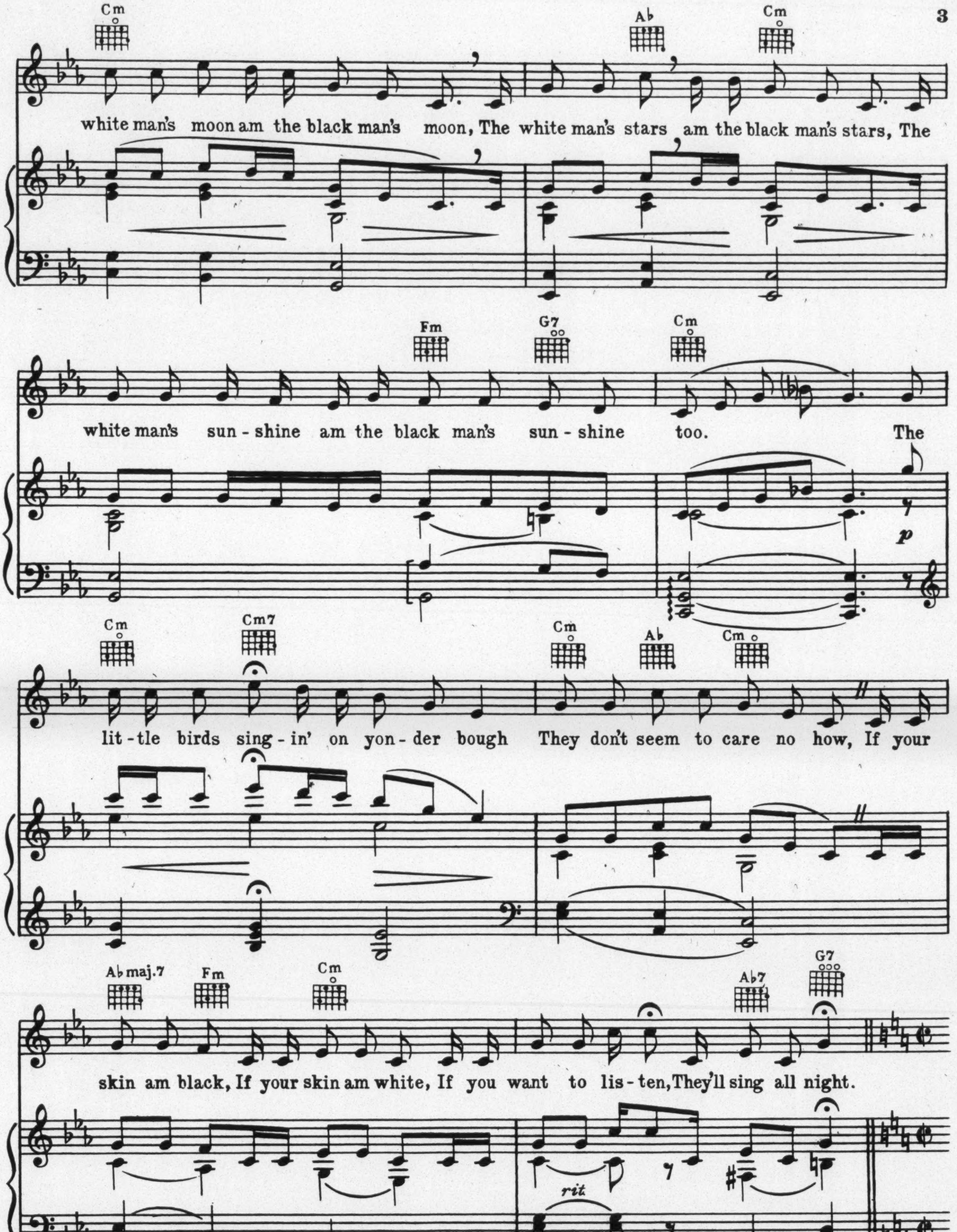
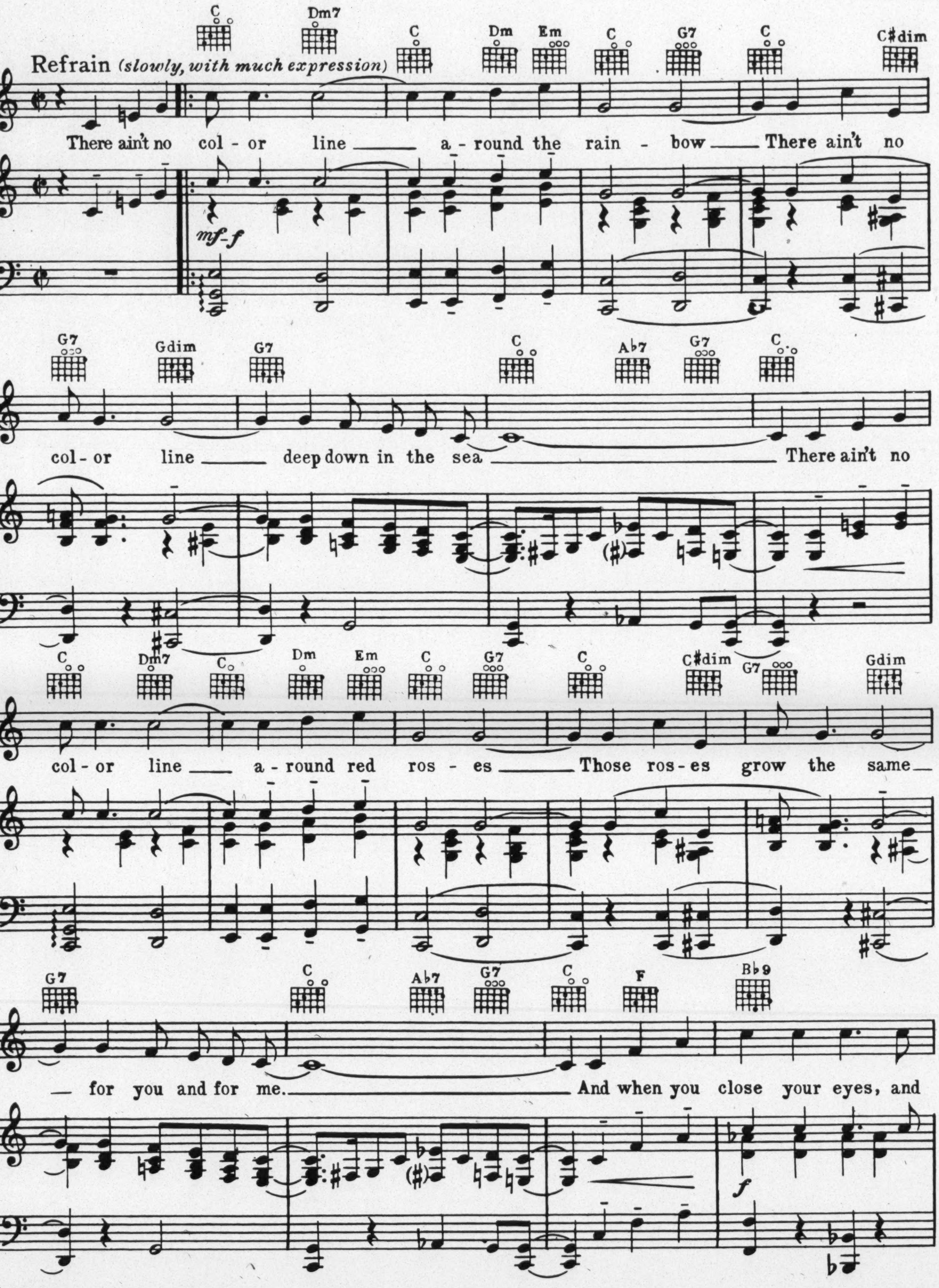
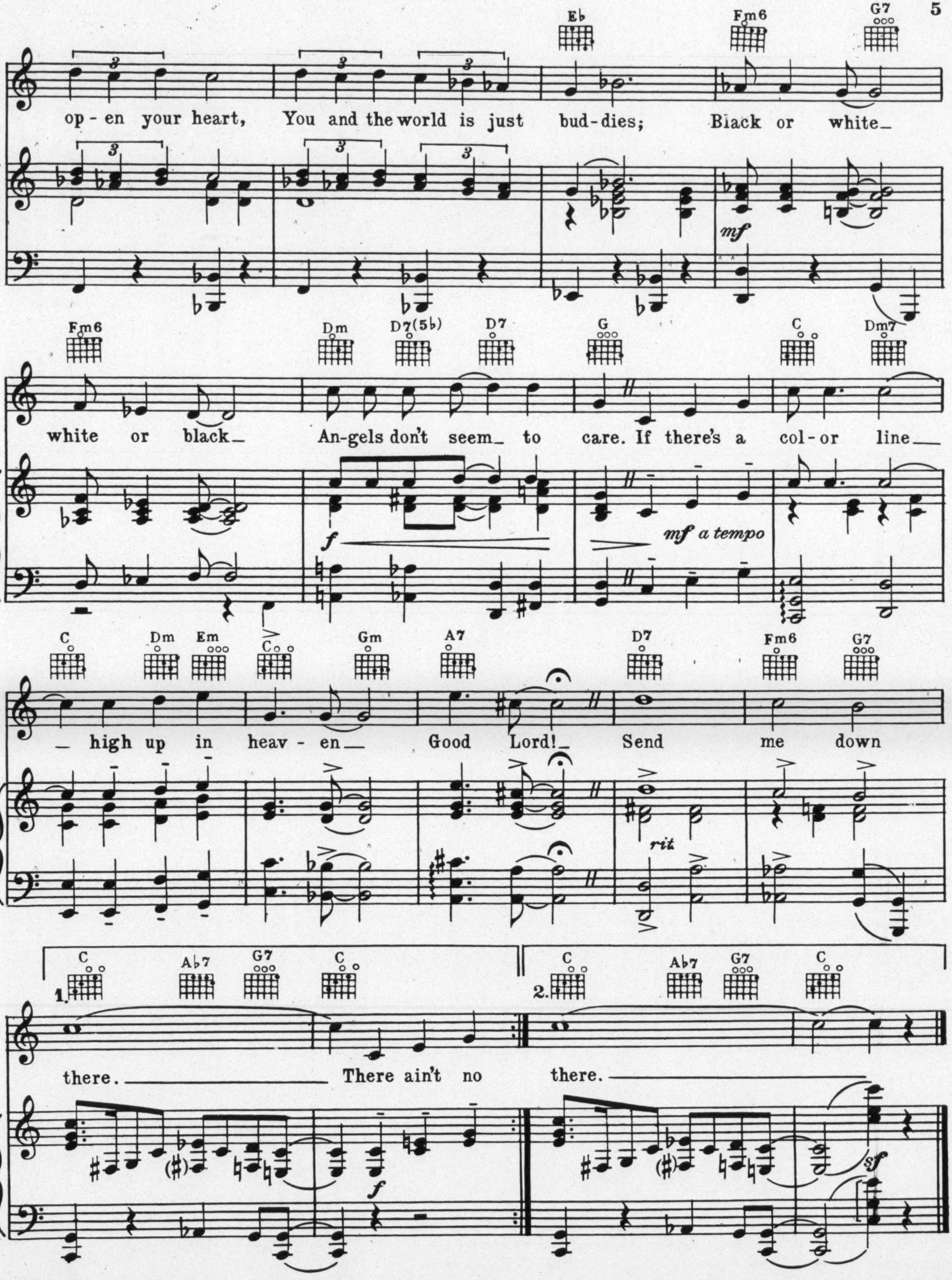
Start here 76


Cm
Ab
Cm
white man's moon am the black man's moon, The white man's stars am the black man's stars, The
Fm
G7
Cm
white man's sun-shine am the black man's sun-shine too. The
p
Cm
Cm7
Cm
Ab
Cm
lit-tle birds sing-in' on yon-der bough They don't seem to care no how, If your
Ab maj.7
Fm
Cm
Ab7
G7
skin am black, If your skin am white, If you want to lis-ten, They'll sing all night.
rit.


Refrain (slowly, with much expression)
C Dm7 C Dm Em C G7 C C♯dim
There ain't no col - or line a - round the rain - bow There ain't no
mf-f
G7 Gdim G7 C A♭7 G7 C
col - or line deep down in the sea There ain't no
C Dm7 C Dm Em C G7 C C♯dim G7 Gdim
col - or line a - round red ros - es Those ros - es grow the same
G7 C A♭7 G7 C F B♭9
for you and for me. And when you close your eyes, and
f


E♭
Fm6
G7
op - en your heart, You and the world is just bud - dies; Black or white _
mf
Fm6
Dm
D7(5♭)
D7
G
C
Dm7
white or black _ Angels don't seem _ to care. If there's a col - or line _
f
mf a tempo
C
Dm
Em
C
Gm
A7
D7
Fm6
G7
_ high up in heav - en _ Good Lord! _ Send me down
rit
C
A♭7
G7
C
1.
there. _ There ain't no
f
2.
there. _
sf

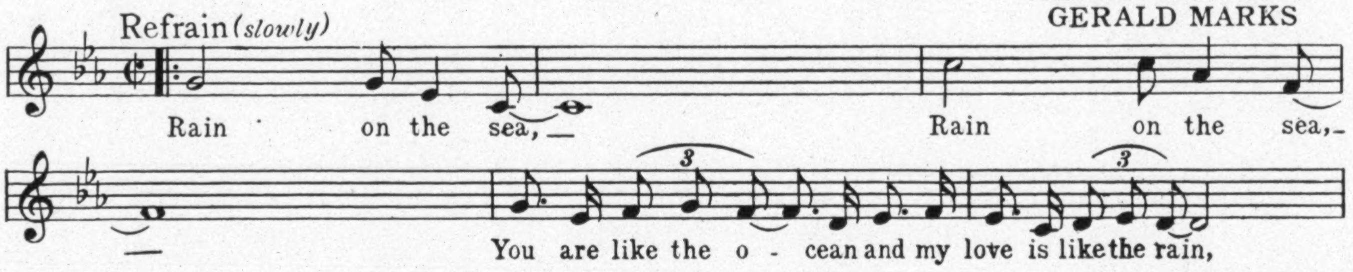
SONGS FROM

"MY DEAR PUBLIC"

Rain On The Sea

Words and Music by
IRVING CAESAR
SAMMY LERNER and
GERALD MARKS

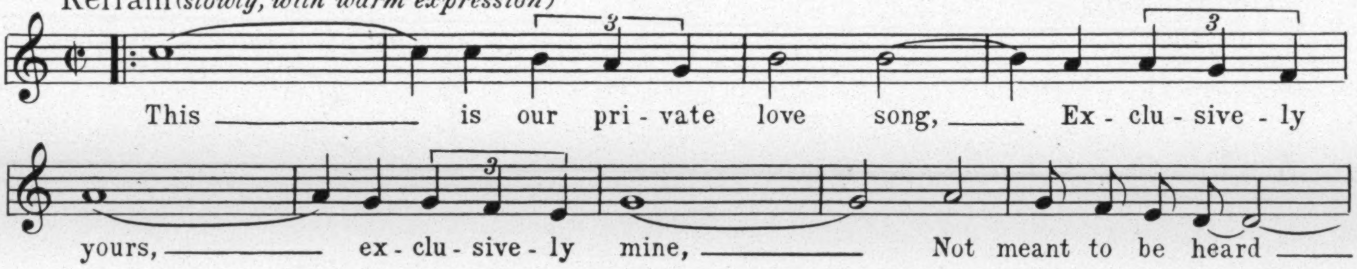
Refrain *(slowly)*


Rain on the sea,
Rain on the sea,
You are like the o - cean and my love is like the rain,

This Is Our Private Love Song

Words and Music by
IRVING CAESAR
SAM LERNER and
GERALD MARKS

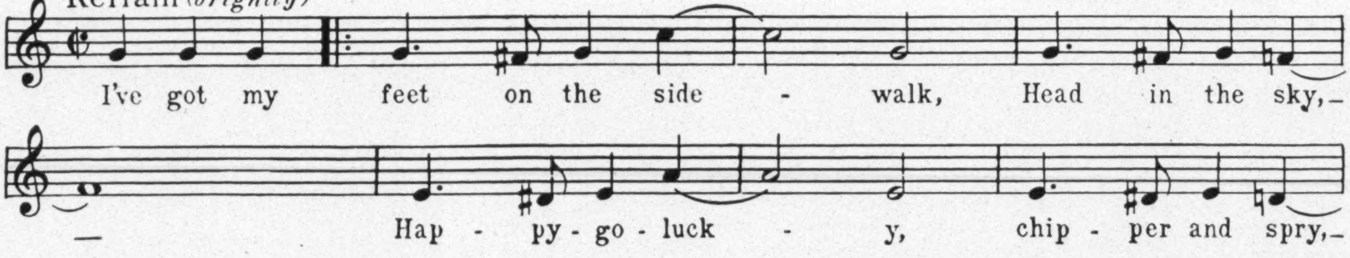
Refrain *(slowly, with warm expression)*


This is our pri - vate love song, Ex - clu - sive - ly
yours, ex - clu - sive - ly mine, Not meant to be heard

Feet On The Sidewalk
(Head In The Sky)

Words and Music by
SAMMY LERNER and
GERALD MARKS

Refrain *(brightly)*


I've got my feet on the side - walk, Head in the sky,
Hap - py - go - luck - y, chip - per and spry,

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UNITED STATES OF AMERICA
OFFICE OF WAR INFORMATION
224 WEST 57TH STREET
NEW YORK 19, N. Y.

April 21, 1944

Mr. Paul Robeson
Schubert Theatre
225 West 44th Street
New York, N.Y.

Dear Mr. Robeson :

To follow up our conversation with Mr. Lawrence Brown last week, we are enclosing copies of the musical transcription of the two French Resistance Songs, which you were interested in seeing.

I understand that you would like to hear the records themselves and we would be only too happy to have you stop in, at your convenience, to do so.

If you felt, after hearing these songs, that you might do a recording of them yourself, for use on our French broadcasts, it would be of tremendous value to our programs, and we should be extremely appreciative.

Hoping that you will have Mr. Brown call us to let us know what time would be convenient for you to make an appointment to listen to the records, as Mr. Bernier, the Head of the French Section, is most anxious to be here at the time of your visit.

Very sincerely yours,

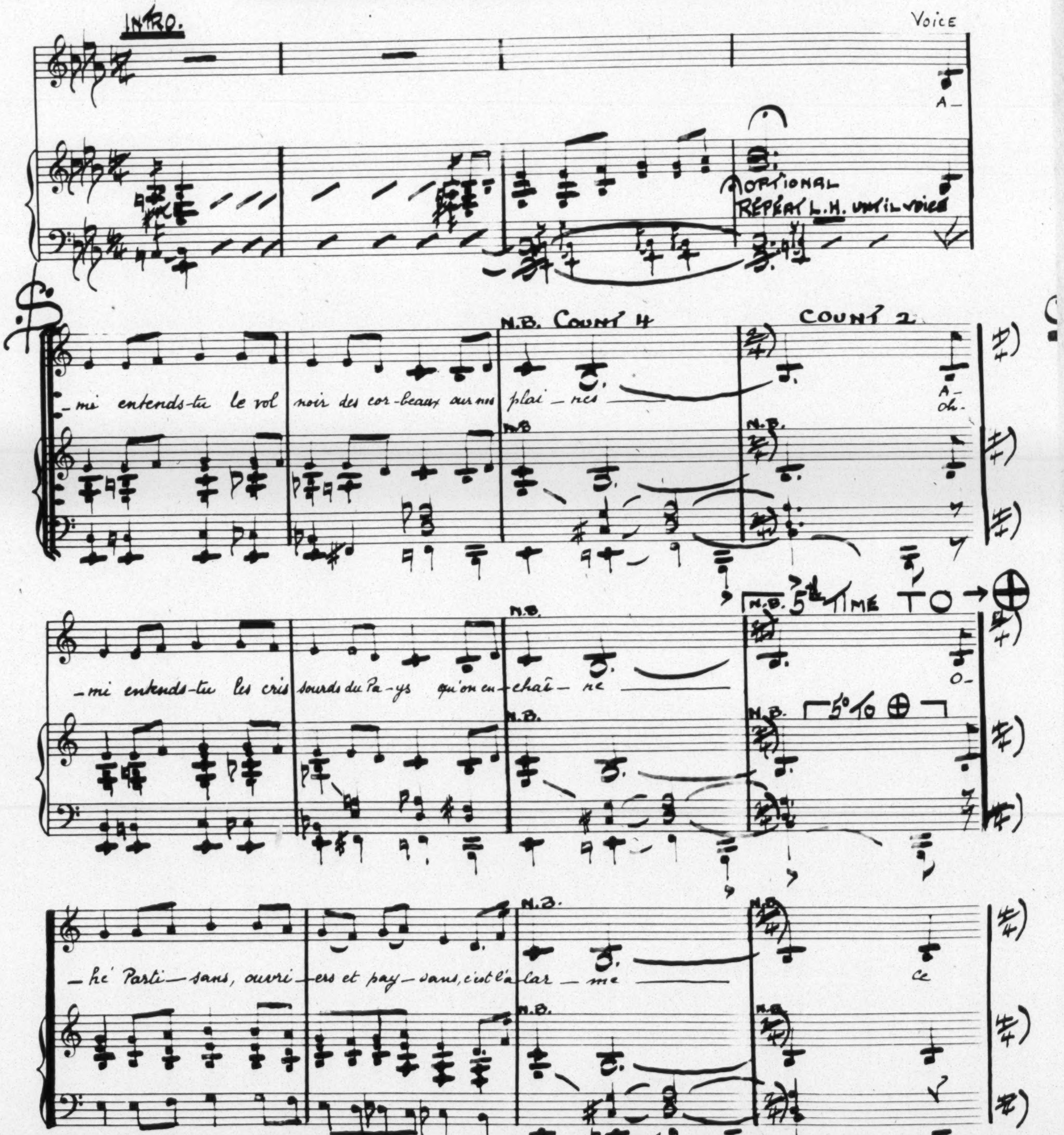
Beth de Wardener

Beth de Wardener
French Special Events
Radio Program Bureau, 6th floor
CI 6 - 4400, ext. 272

bdw/asf

Paroles et Musique
de
ANNA MARLY

LE CHANT de la LÎBERATION


INTRO.
Voice
A –
OPTIONAL REPEAT L.H. UNTIL VOICE
N.B. COUNT 4
COUNT 2
– mi entends-tu le vol noir des cor-beaux sur nos plai – nes
A – ch –
N.B.
N.B. 5th TIME TO ⊕
– mi entends-tu les cris sourds du Pa-ys qu'on en-chaî – ne
O –
5º To ⊕
N.B.
– hé Parti – sans, ouvri – ers et pay – sans, c'est l'a-lar – me
Ce

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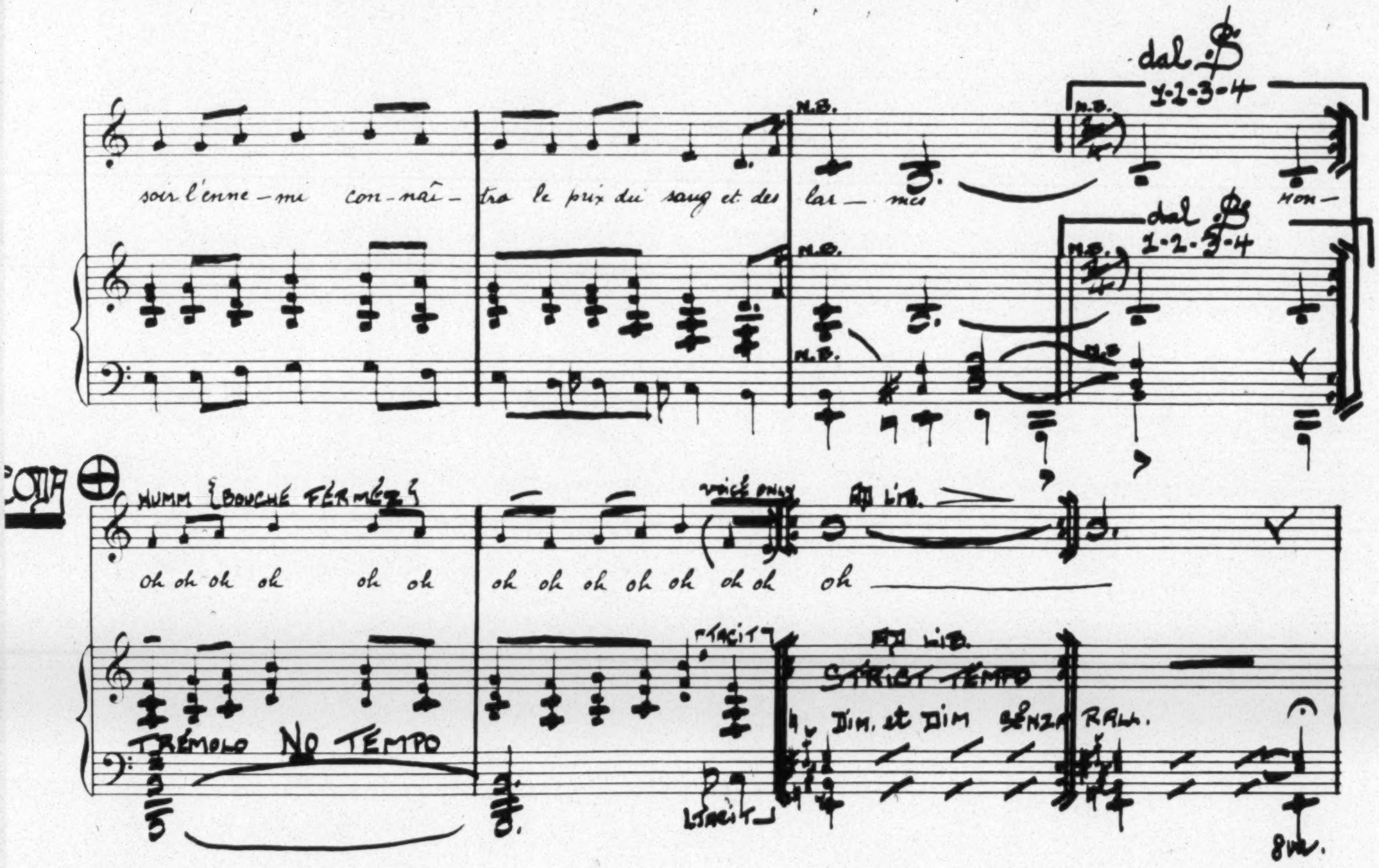

dal 𝄋 1-2-3-4
soir l'enne-mi con-naî-tra le prix du sang et des lar-mes
hon-
N.B.
dal 𝄋 1-2-3-4
N.B.
CODA
HUMM (BOUCHE FERMÉE)
VOICE ONLY
AD LIB.
oh oh oh oh oh oh oh oh oh oh oh oh oh oh
FACIT
AD LIB.
STRICT TEMPO
DIM. et DIM SENZA RALL.
TRÉMOLO NO TEMPO
LIBIT
8va

Ami entends-tu le vol noir des corbeaux sur nos plaines ?
Ami entends-tu les cris sourds du Pays qu'on enchaine ?
Ohé Partisans, ouvriers et paysans, c'est l'alarme...
Ce soir l'ennemi connaîtra le prix du sang et des larmes

Montez de la mine, descendez des collines, camarades,
Sortez de la paille les fusils, la mitraille, les grenades
Ohé les tueurs à vos armes et vos couteaux, tirez vite ,
Ohé saboteur attention à ton fardeau, dynamite...

C'est nous qui brisons les barreaux des prisons pour nos frères
La haine à nos trousses et la faim qui nous pousse, la misère
Il y a des Pays où les gens au xxxx creux des lits font des rêves..
Içi, nous vois-tu nous on marche et nous on tue...ou on crève...

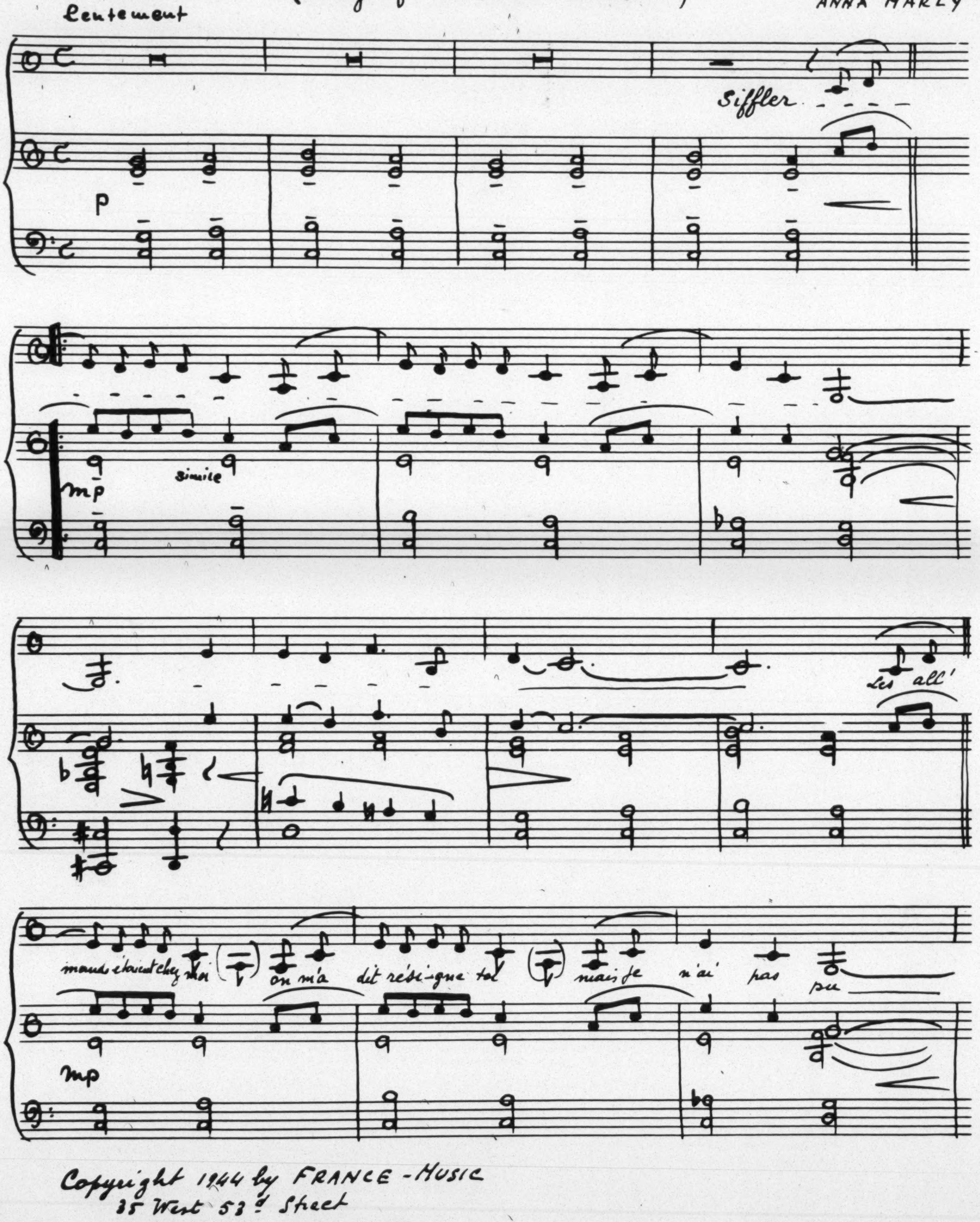
Içi chacun sait ce qu'il veut, ce qu'il fait quand il passe
Ami, si tu tombes, un ami sort de l'ombre à ta place...
Demain du sang noir sèchera au grand soleil sur les routes
Sifflez compagnons, dans la nuit la Liberté nous écoute....

Ami entends-tu les cris sourds du pays qu'on enchaîne
Ami entends-tu le vol noir des corbeaux sur nos plaines....
Oh OH Oh Oh Oh Oh Oh Oh Oh Oh Oh Oh Oh Oh Oh.....

LA COMPLAINTE DU PARTISAN

(Song of the French Partisan)

Paroles et Musique de:
ANNA MARLY


Lentement
Siffler
p
mp
simile
Les all'
mands étaient chez moi on m'a dit rési-gne toi mais je n'ai pas pu
mp

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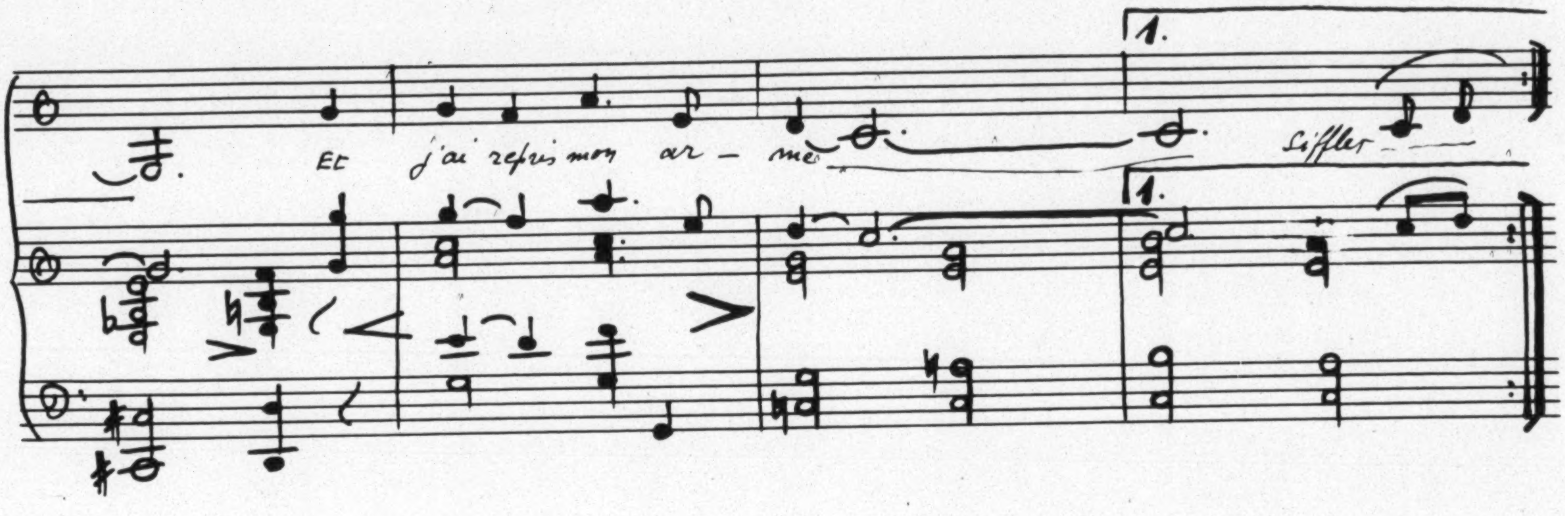
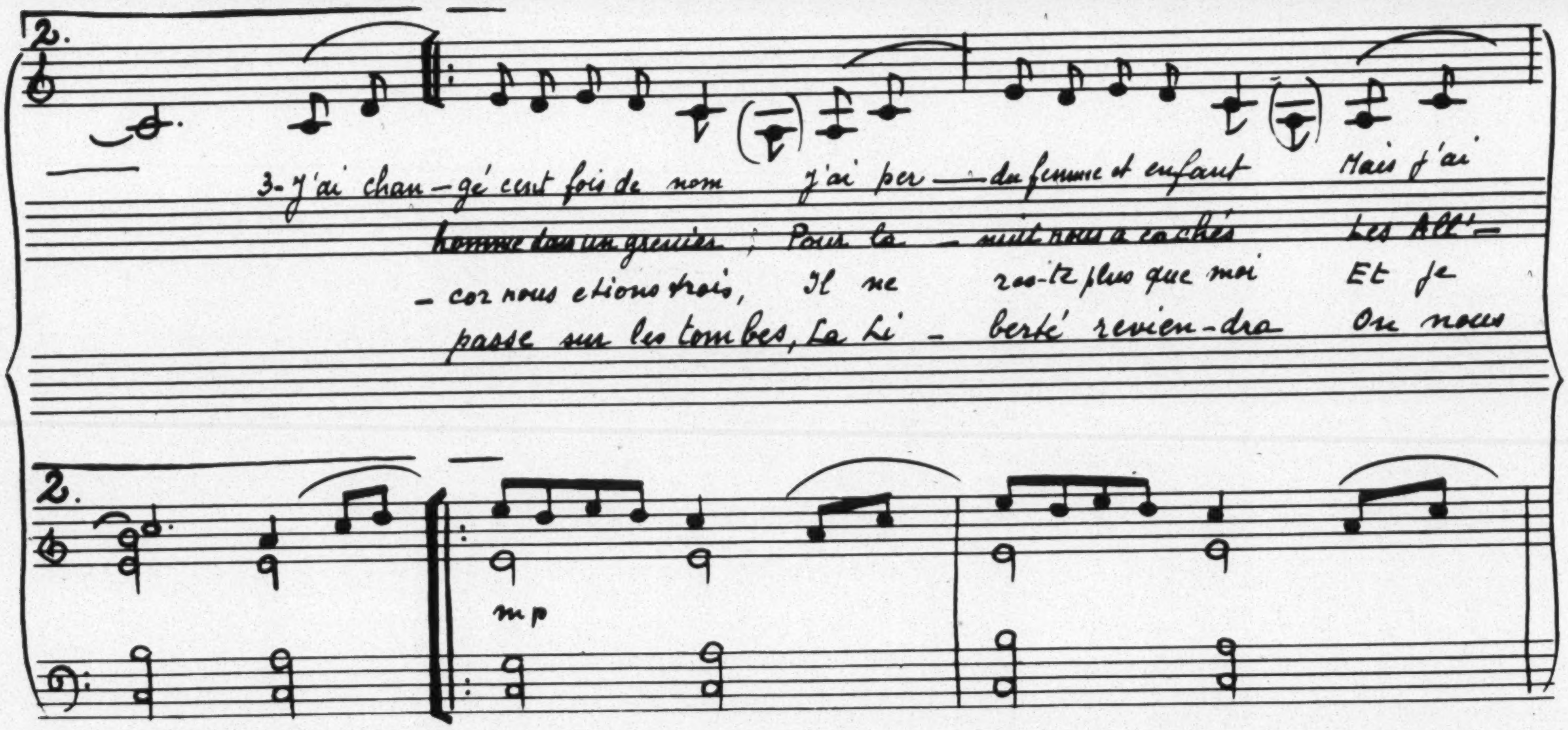
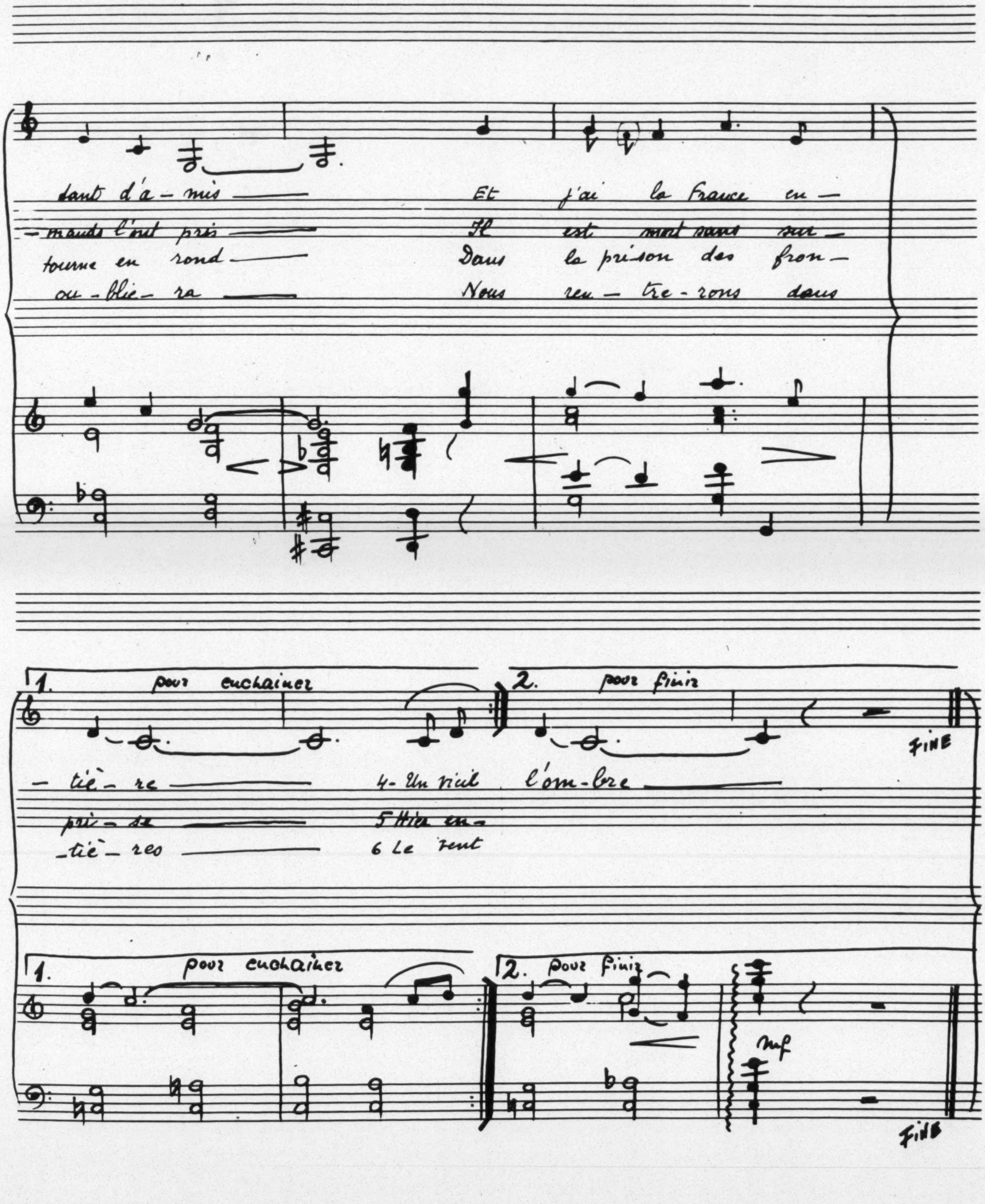
New-York. (N.Y.) U.S.A.


1.
Et j'ai refusé mon ar — me—
Siffler
1.

(2)

Personne ne m'a demandé
D'où je viens et où je vais
Vous qui le savez
Effacez mon passage


2.
3- J'ai chan—gé cent fois de nom j'ai per — du femme et enfant Mais j'ai
homme dans un grenier ; Pour la — nuit nous a cachés Les All'—
— cor nous étions trois, Il ne res-te plus que moi Et je
passe sur les tombes, La Li — berté revien-dra On nous
2.
mp


dant d'a-mis ——— Et j'ai la France en-
-mants l'ont pris ——— Il est mort sans sur-
tourne en rond ——— Dans la pri-son des fron-
ou-blie-ra ——— Nous ren-tre-rons dans
1. pour enchainer
2. pour finir
FINE
- tiè - re ——— 4- Un vieil l'om-bre ———
pri-se ——— 5 Hier en-
-tiè-res ——— 6 Le vent
1. pour enchainer
2. pour finir
mf
FINE

BEST AVAILABLE COPY

MRS. EMIL ARNAUD
2286 West Adams Boulevard - Los Angeles 7, California

Jan 22. 1950

Mr. Paul Robenson.

Dear sir,

I am taking the liberty.

In sending you this song.

"No Body there to Pick the Cotton."

This is my own composition.

I hope you will give it some consideration.

Thanking you

Sincerely Your's

Emil Arnaud.

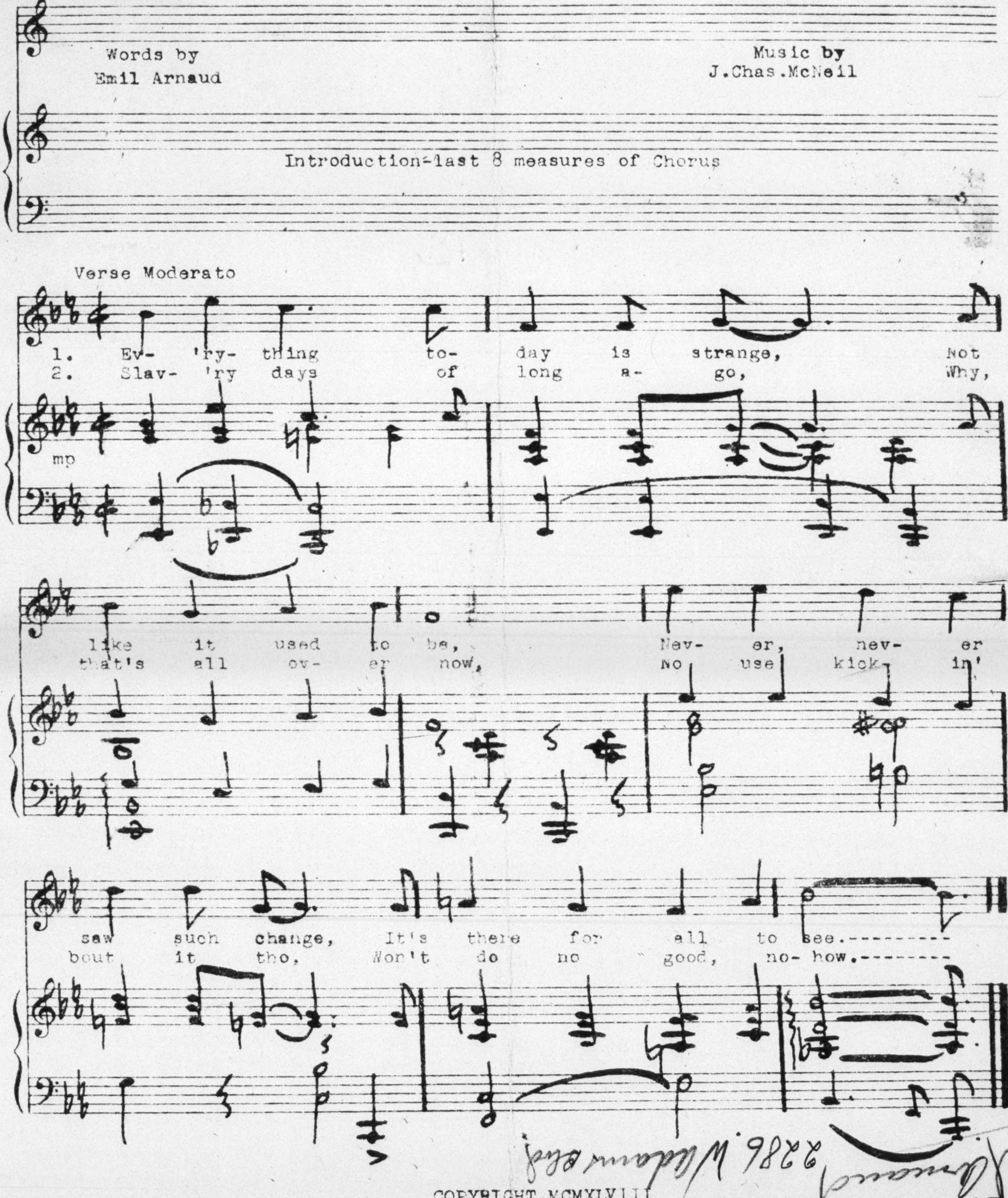
P.S. Please reply.

Emil Arnaud
2286-W-Adams
RE-2-6042.

NOBODY THERE TO PICK THE COTTON

Words by
Emil Arnaud

Music by
J.Chas.McNeil


Introduction-last 8 measures of Chorus
Verse Moderato
mp
1. Ev- 'ry- thing to- day is strange, Not like it used to be, Nev- er, nev- er saw such change, It's there for all to see.--------
2. Slav- 'ry days of long a- go, Why, that's all ov- er now, No use kick- in' bout it tho, Won't do no good, no- how.--------

Emil Arnaud
2286. W Adams Bld
RE 2-6042

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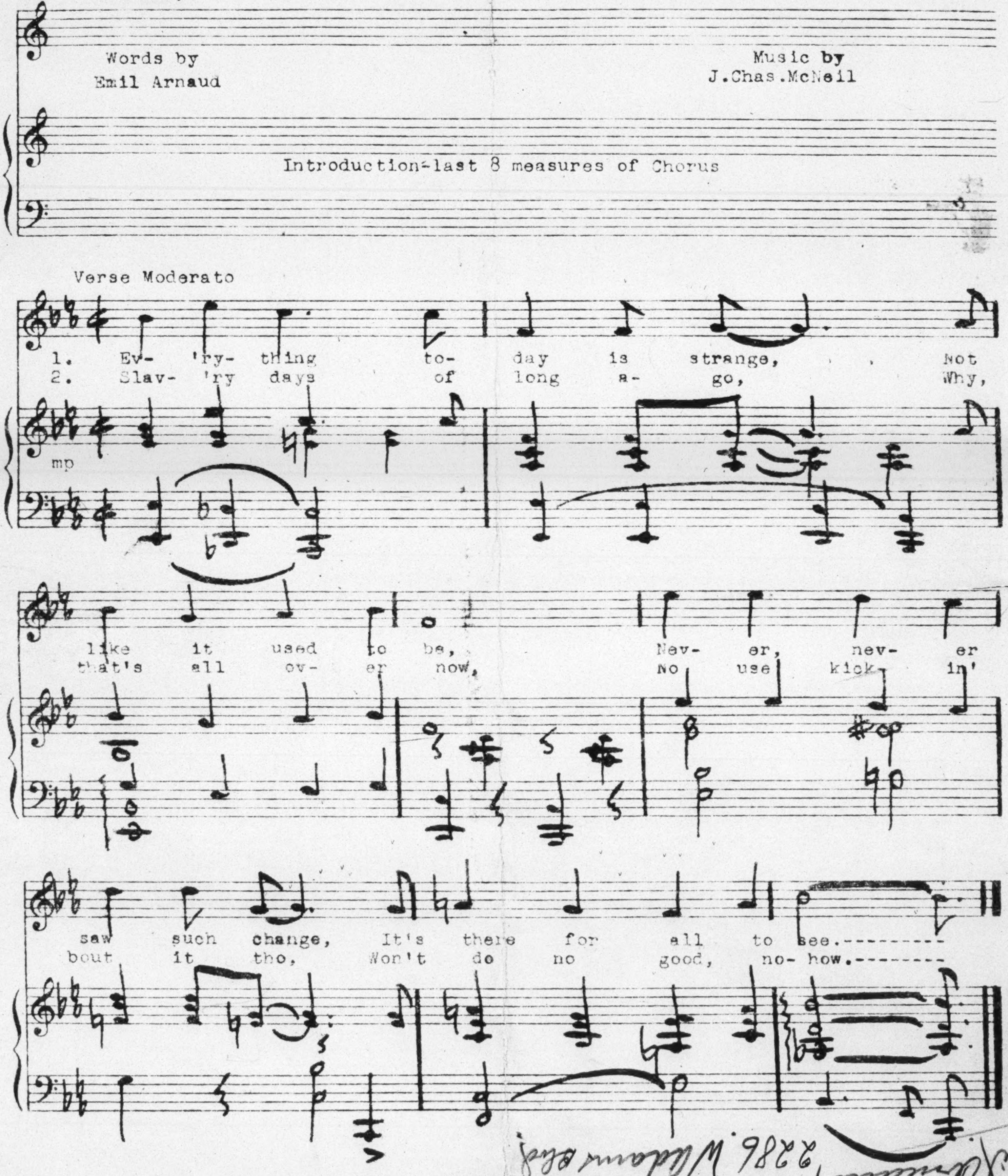
NOBODY THERE TO PICK THE COTTON

Words by
Emil Arnaud

Music by
J.Chas.McNeil


Introduction-last 8 measures of Chorus
Verse Moderato
mp
1. Ev- 'ry- thing to- day is strange, Not like it used to be, Nev- er, nev- er saw such change, It's there for all to see.
2. Slav- 'ry days of long a- go, Why, that's all ov- er now, No use kick- in' bout it tho, Won't do no good, no- how.

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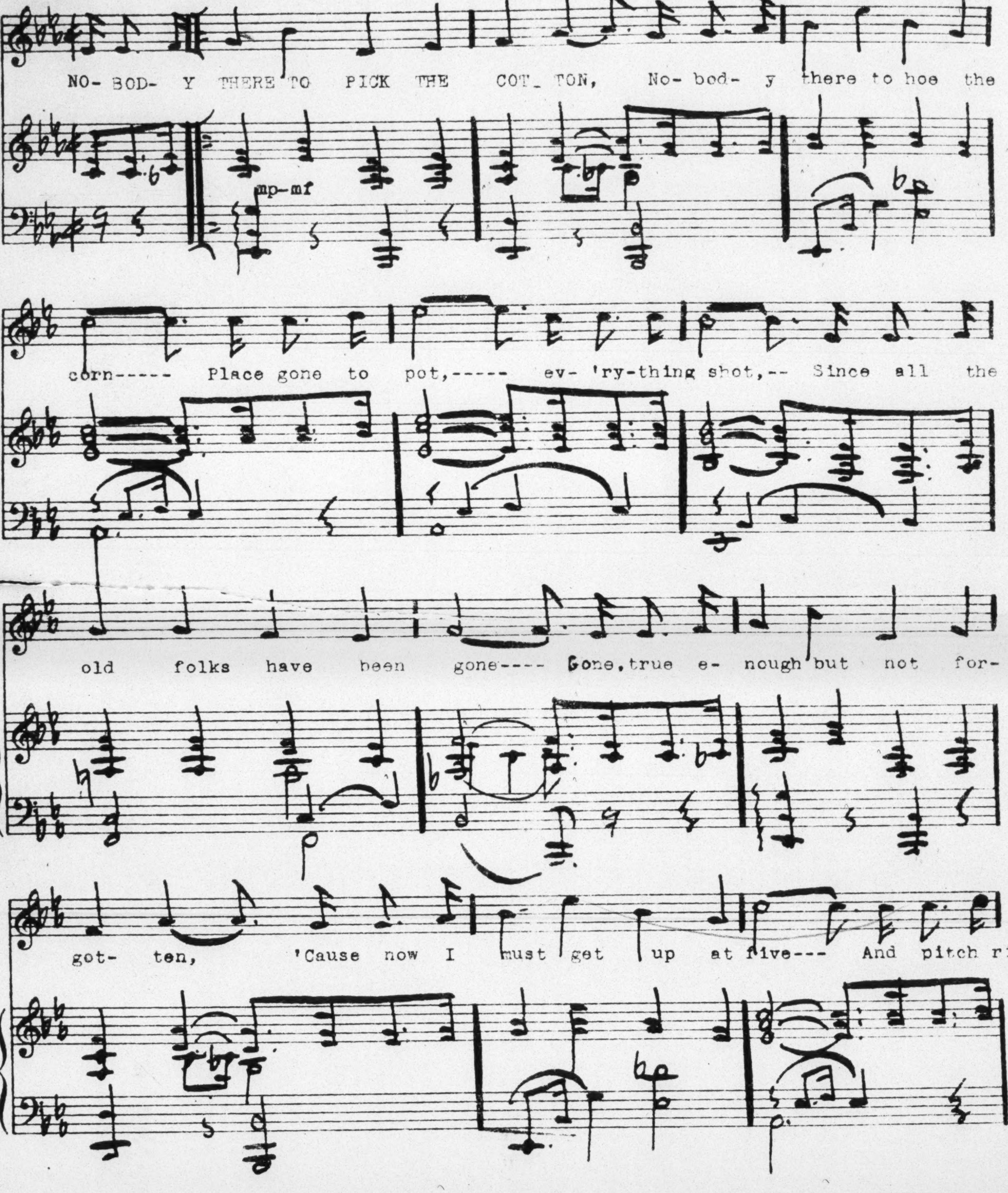
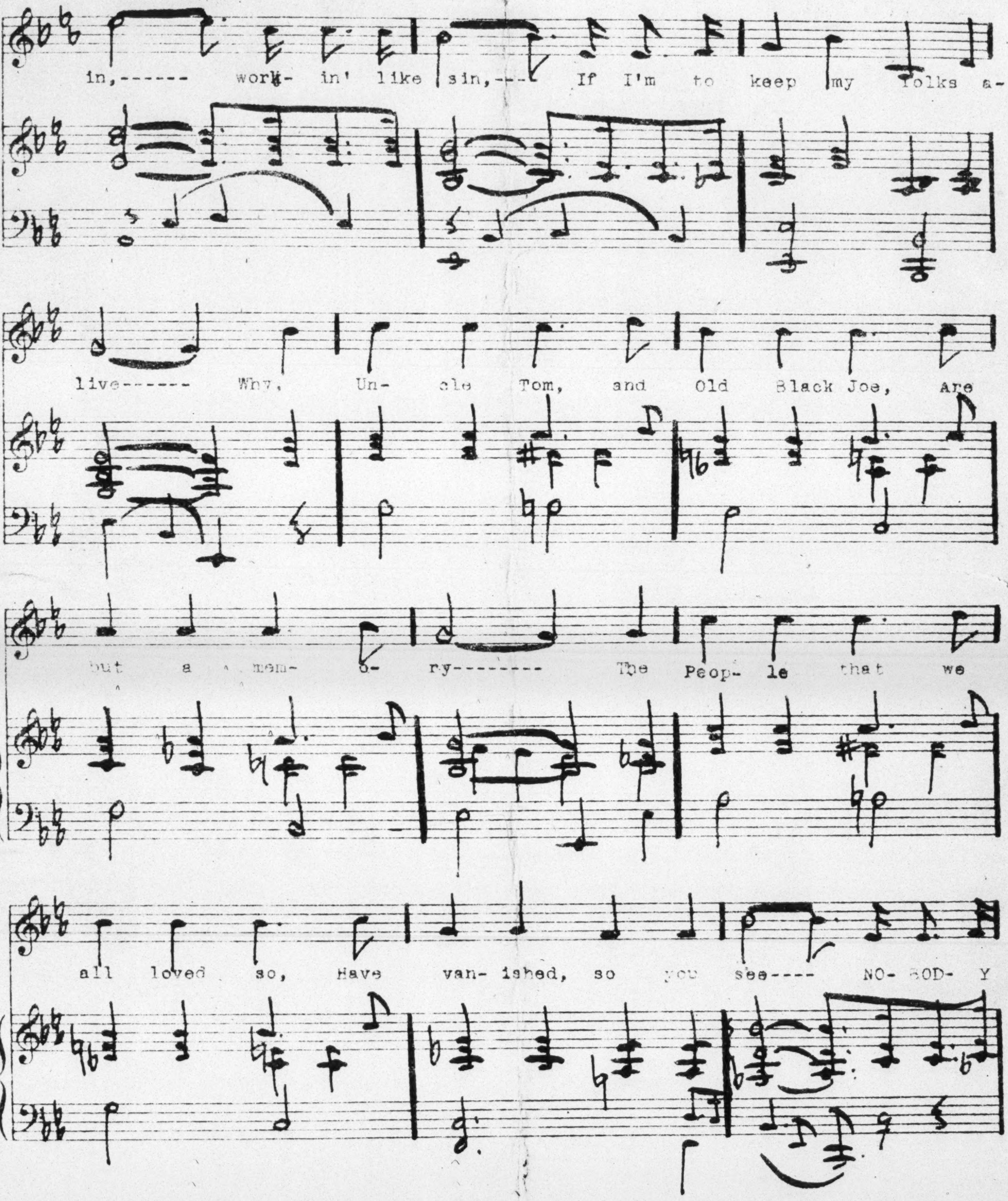
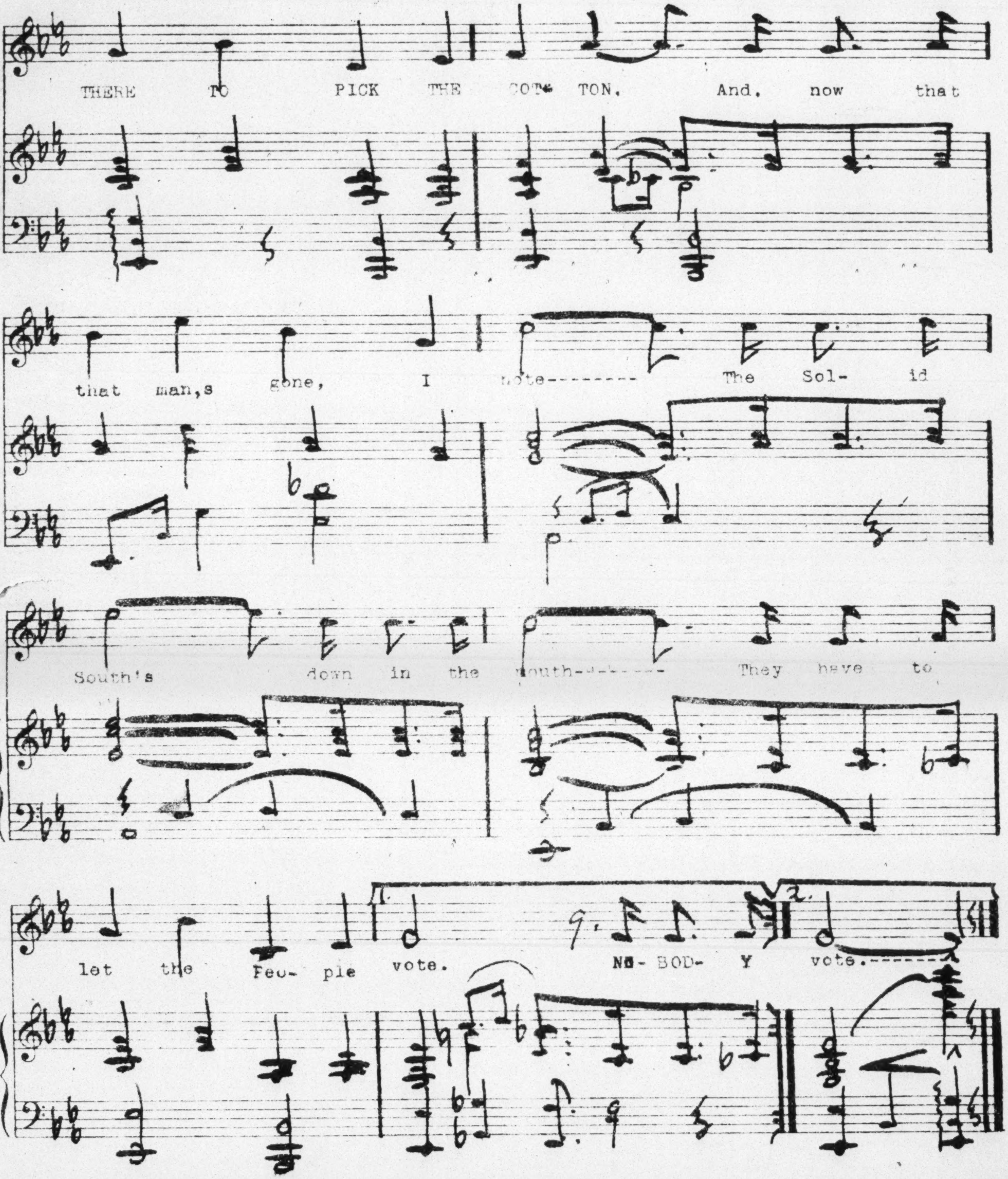
RE 26042
Emil Arnaud
2286 W Adams Blvd

Chorus


NO- BOD- Y THERE TO PICK THE COT_ TON, No- bod- y there to hoe the
mp-mf
corn----- Place gone to pot,----- ev- 'ry-thing shot,-- Since all the
old folks have been gone---- Gone, true e- nough but not for-
got- ten, 'Cause now I must get up at five--- And pitch right


in,------ work- in' like sin,--- If I'm to keep my folks a-
live------ Why, Un- cle Tom, and Old Black Joe, are
but a mem- o- ry-------- The Peop- le that we
all loved so, Have van- ished, so you see---- NO- BOD- Y


THERE TO PICK THE COT- TON. And. now that
that man,s gone, I vote-------- The Sol- id
South's down in the south------- They have to
let the Peo- ple vote. NO-BOD- Y vote.------
1.
2.

821 E. 168 Street
New York City.
December 13, 1943.

Dear Mr. Robeson,

Enclosed please find a copy of my song, "Hitler's Gone" or "Hitler's Last March".

Please try to help me with it. If you find it impossible to sing it yourself for any reason, please let me know if I can furnish a professional singer, Mr. Gayle Peters, a brother of one of the "Southernaires" who has substituted on several occasions for one of the Southernaires. I certainly feel that this song could add to your program "The Reichstag Fire Trial Commemoration" and would certainly mean everything in the world to me if it were featured.

May I expect a very early reply?

Yours most gratefully,
Mary Alice Stephen
(a Negro).

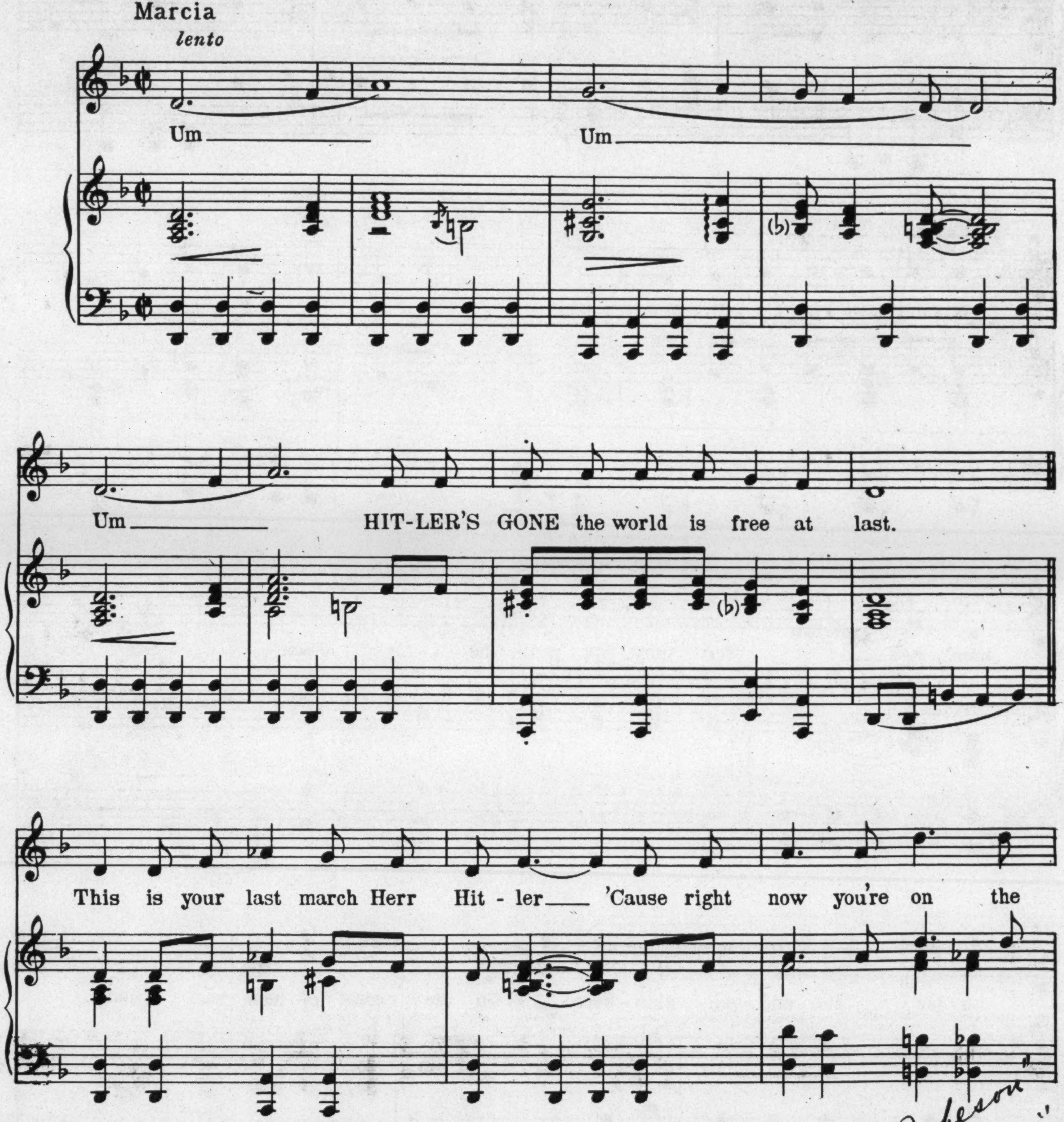
-over-

P.S.
As many professional or regular
copys copies may be requested as
needed;- for sale, etc. proceeds to go
to the benefit of your organization.
Please give me a boost.

HITLER'S GONE

(Hitler's Last March)

Words and Music by
MARY A. STRIPLIN


Marcia
lento
Um
Um
Um
HIT-LER'S GONE the world is free at last.
This is your last march Herr Hit-ler 'Cause right now you're on the

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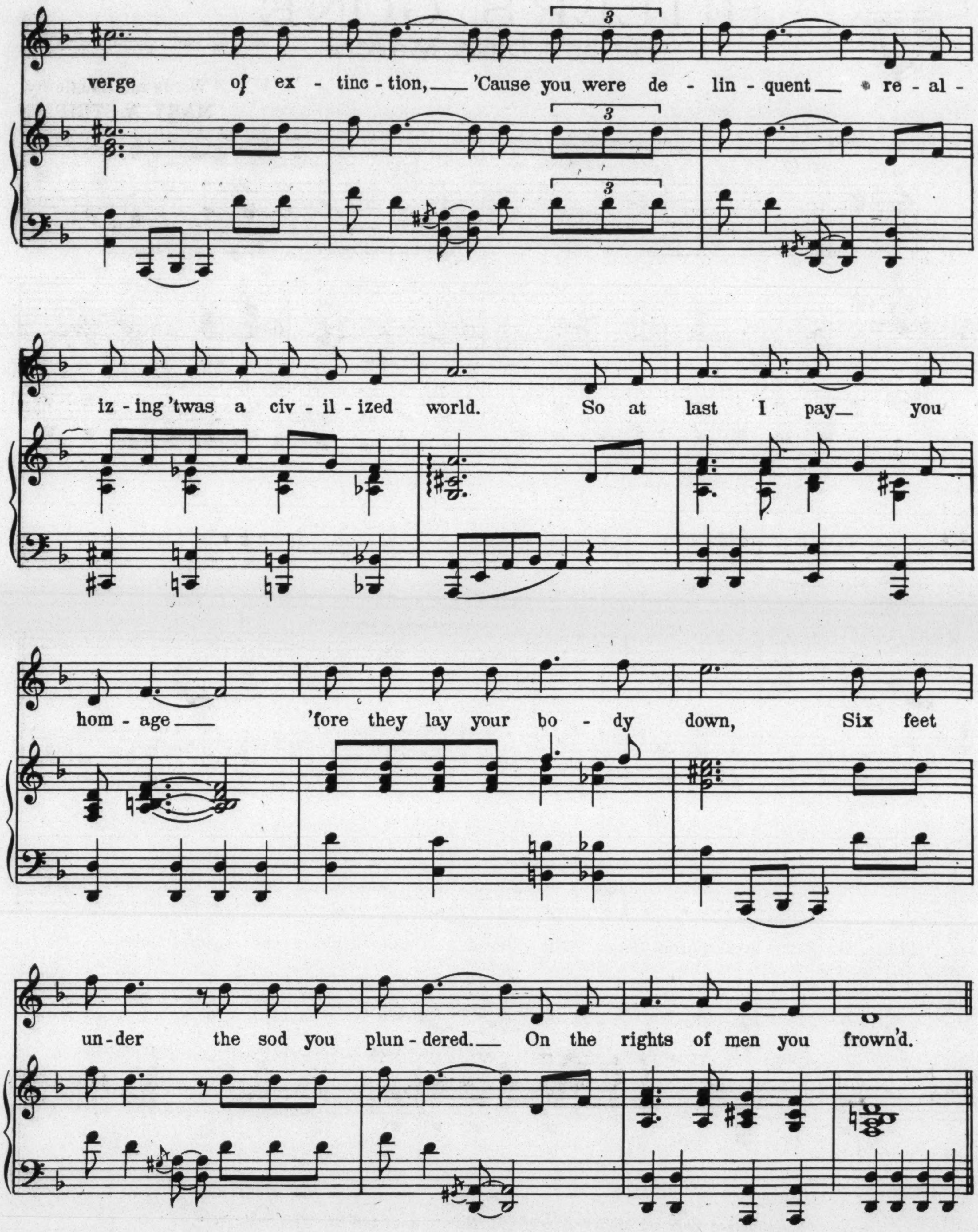
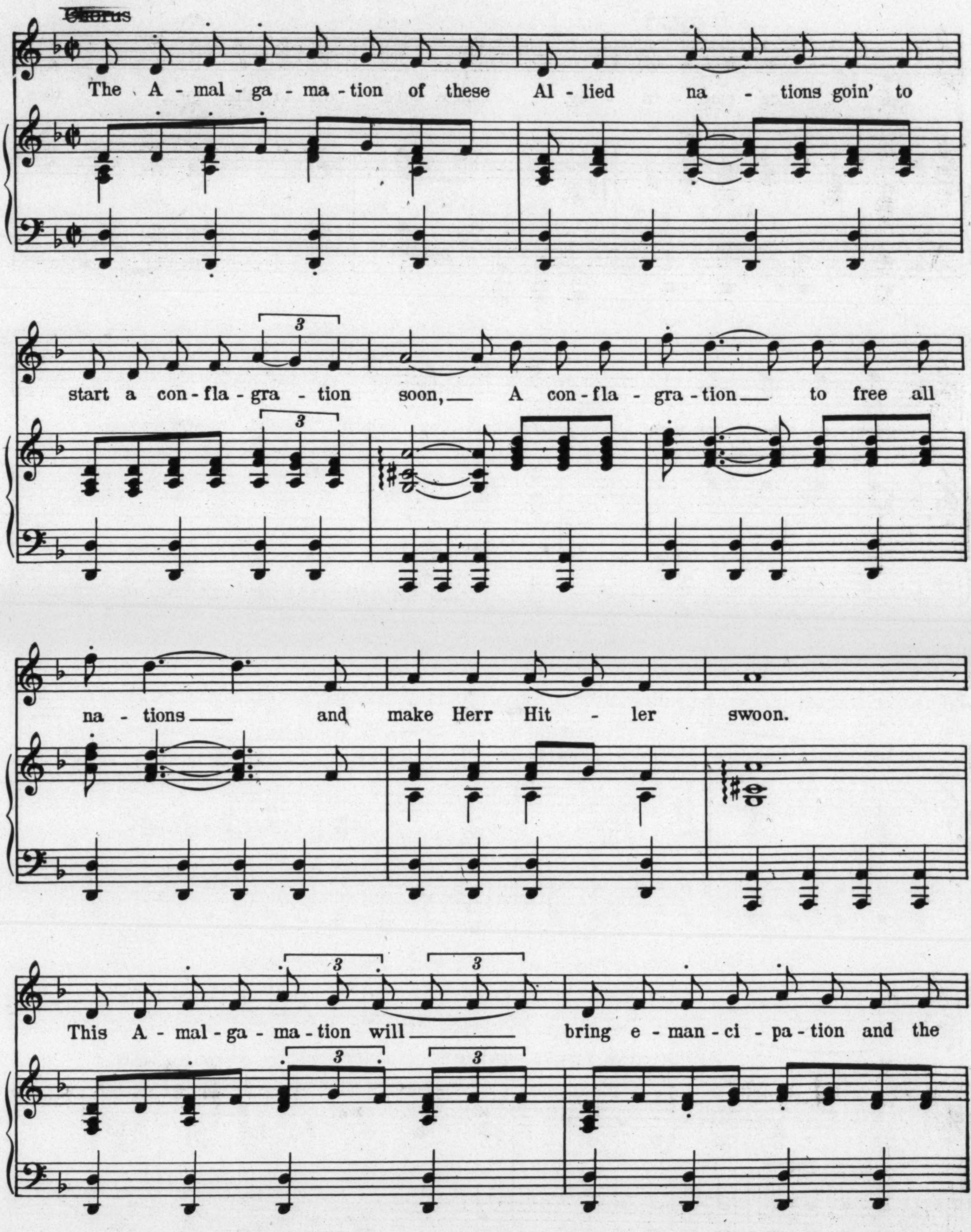
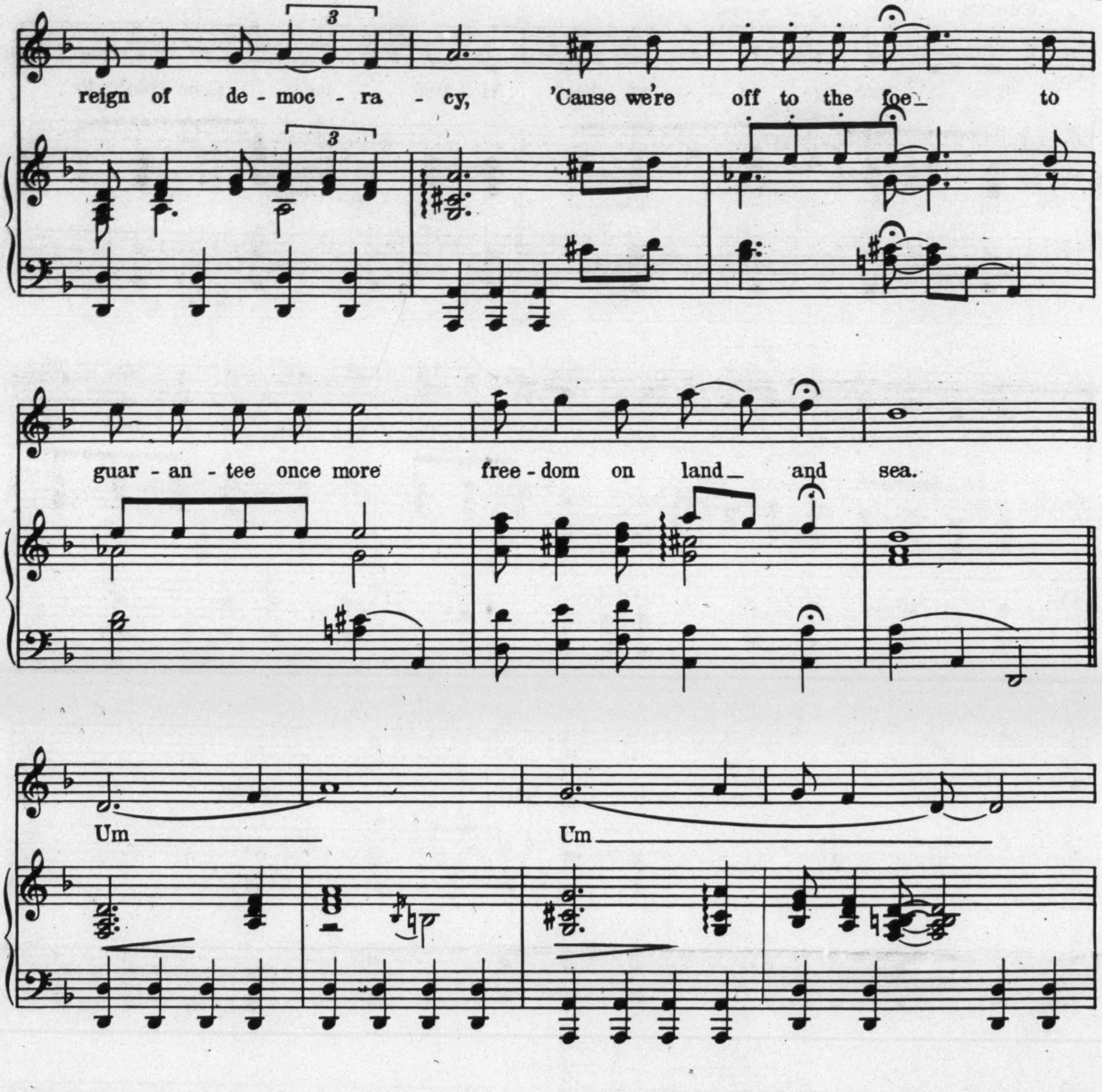
To "Paul Robeson"
from
"Mary Alice"


verge of ex - tinc - tion, 'Cause you were de - lin - quent re - al -
iz - ing 'twas a civ - il - ized world. So at last I pay you
hom - age 'fore they lay your bo - dy down, Six feet
un - der the sod you plun - dered. On the rights of men you frown'd.
3


~~Chorus~~
The A-mal-ga-ma-tion of these Al-lied na-tions goin' to
start a con-fla-gra-tion soon, A con-fla-gra-tion to free all
na-tions and make Herr Hit-ler swoon.
This A-mal-ga-ma-tion will bring e-man-ci-pa-tion and the
3
3


3
reign of de - moc - ra - cy, 'Cause we're off to the foe to
3
guar - an - tee once more free - dom on land and sea.
Um
Um
Um
HIT-LER'S GONE the world is free at last.
rit.
(b)

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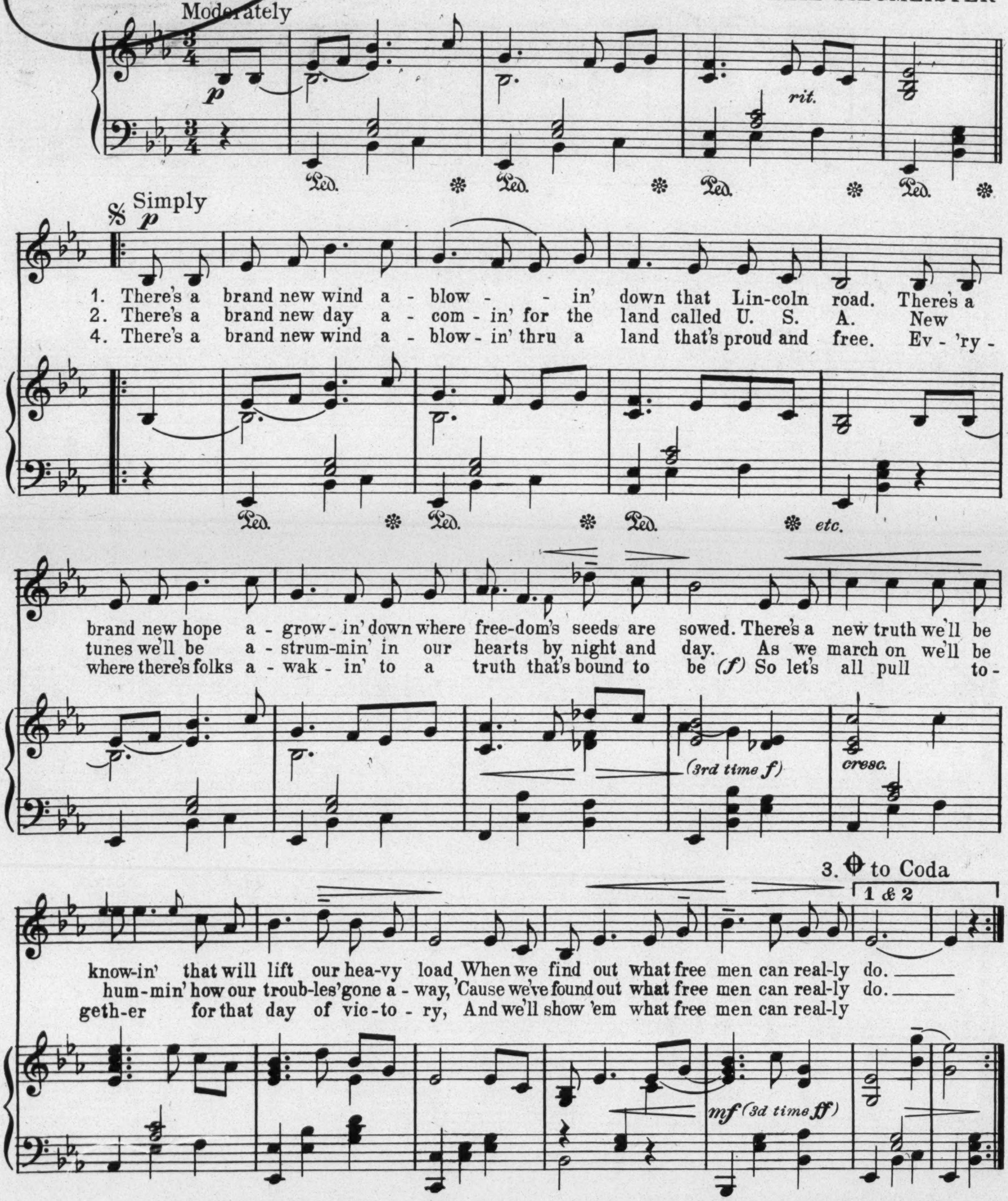
A New Wind A-Blowin'

Words by
LANGSTON HUGHES

Music by
ELIE SIEGMEISTER


Moderately
p
rit.
Simply
p
1. There's a brand new wind a - blow - - in' down that Lin-coln road. There's a
2. There's a brand new day a - com - in' for the land called U. S. A. New
4. There's a brand new wind a - blow - in' thru a land that's proud and free. Ev - 'ry -
etc.
brand new hope a - grow - in' down where free-dom's seeds are sowed. There's a new truth we'll be
tunes we'll be a - strum-min' in our hearts by night and day. As we march on we'll be
where there's folks a - wak - in' to a truth that's bound to be (f) So let's all pull to -
(3rd time f)
cresc.
3. to Coda
1 & 2
know-in' that will lift our hea-vy load When we find out what free men can real-ly do.
hum-min' how our troub-les' gone a - way, 'Cause we've found out what free men can real-ly do.
geth-er for that day of vic-to - ry, And we'll show 'em what free men can real-ly
mf (3d time ff)

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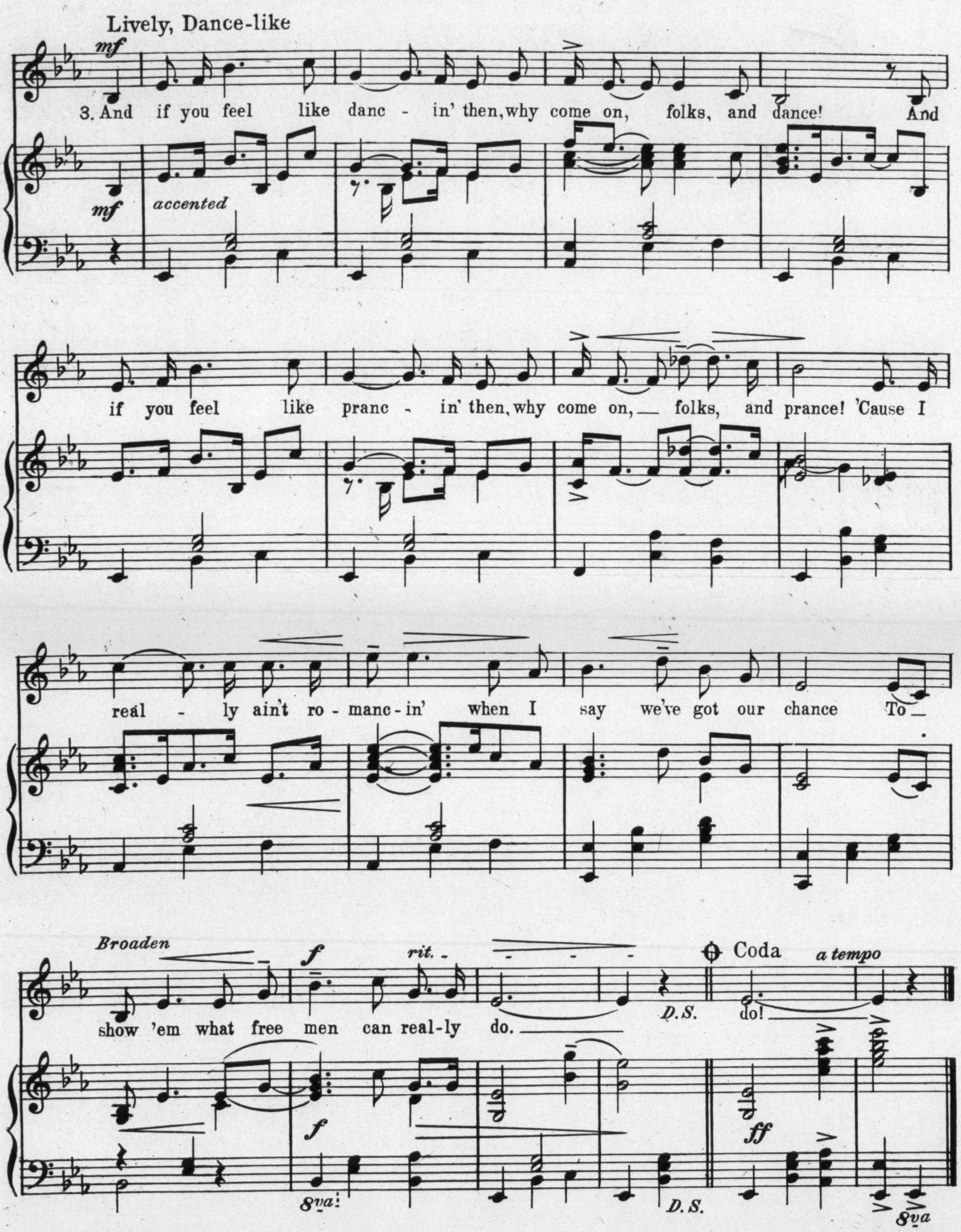
Lively, Dance-like
mf
3. And if you feel like danc - in' then, why come on, folks, and dance! And
accented
if you feel like pranc - in' then, why come on, — folks, and prance! 'Cause I
real - ly ain't ro - manc - in' when I say we've got our chance To —
Broaden
f
rit.
show 'em what free men can real - ly do. —
D.S.
Coda
a tempo
do! —
ff
8va
8va

CHINA SINGS

FOLK-SONGS AND FIGHTING SONGS OF CHINA

Collected by
LIU LIANG-MO

Arranged and Translated by
EVELYN MODOI

PRICE .50

CARL FISCHER
INC
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COOPER SQ. NEW YORK
Boston • Chicago • Dallas • Los Angeles

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Foreword

The need for an album of Chinese music is evident to anyone who has had to make up a program of United Nations material. Although a mass-singing movement in China has reached phenomenal heights, and collections of songs are numerous there, the occidental world is barely aware of this fascinating body of musical material or of the tremendous effect that mass-singing has had on China's ability to resist the Japanese invasion. We take great pleasure, therefore, in presenting to the Western world this unusual collection of Chinese folk-songs and fighting songs.

All the songs are from the collection of Mr. Liu Liang-mo, initiator of China's mass-singing movement. Mr. Liu, who knows Chinese music intimately, also has the distinction of having introduced "Cheelai", China's most popular fighting song, to the United States, and of being himself an excellent interpreter of Chinese folk-songs. The very singable English texts and fine musical settings are by Miss Evelyn Modoi, an American musician, whose extremely sensitive musical treatment has resulted in a strangely beautiful blend of Chinese flavor and Western idiom.

Each song has been carefully chosen, not only for its musical value and popularity in China, but also for its appeal to western audiences. The entire album has been especially designed to meet the needs of the school, the radio, the music club, and the concert performer. The texts have been prepared with great care, so as to be sure that they are both singable and idiomatic. Wherever literal translation was impossible, the words were adapted, but in every case the essential ideas have been retained.

We are confident that this collection will receive the enthusiastic response that it so justly deserves and we hope that it will also, in some small measure, contribute to the growing friendship between China and the United States.

THE PUBLISHER

CHINA SINGS

Folk-Songs and Fighting Songs of China

To Paul Robeson:
With deep appreciation
for all the help you
have given to the
Chinese people
in their struggle
for freedom.

Collected by

LIU LIANG-MO

Arranged and Translated by

EVELYN MODOI

Liu Liang-mo
劉良模
Jan. 8, 1946.

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Flower Drum 8
Bamboo Flute 12
San Min Chu I (*Chinese National Anthem*) 14
China Will Be Free! 16
Road Building Song 22
Taihong Mountain 26

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03402

CHEELAI

(March of the Volunteers)

義勇軍進行曲

"March of the Volunteers" (Cheelai) is the most popular song in China today. In the long war against the Japanese invader, "Cheelai" has been a powerful call to arms, arousing the Chinese people to fierce resistance against the enemy.

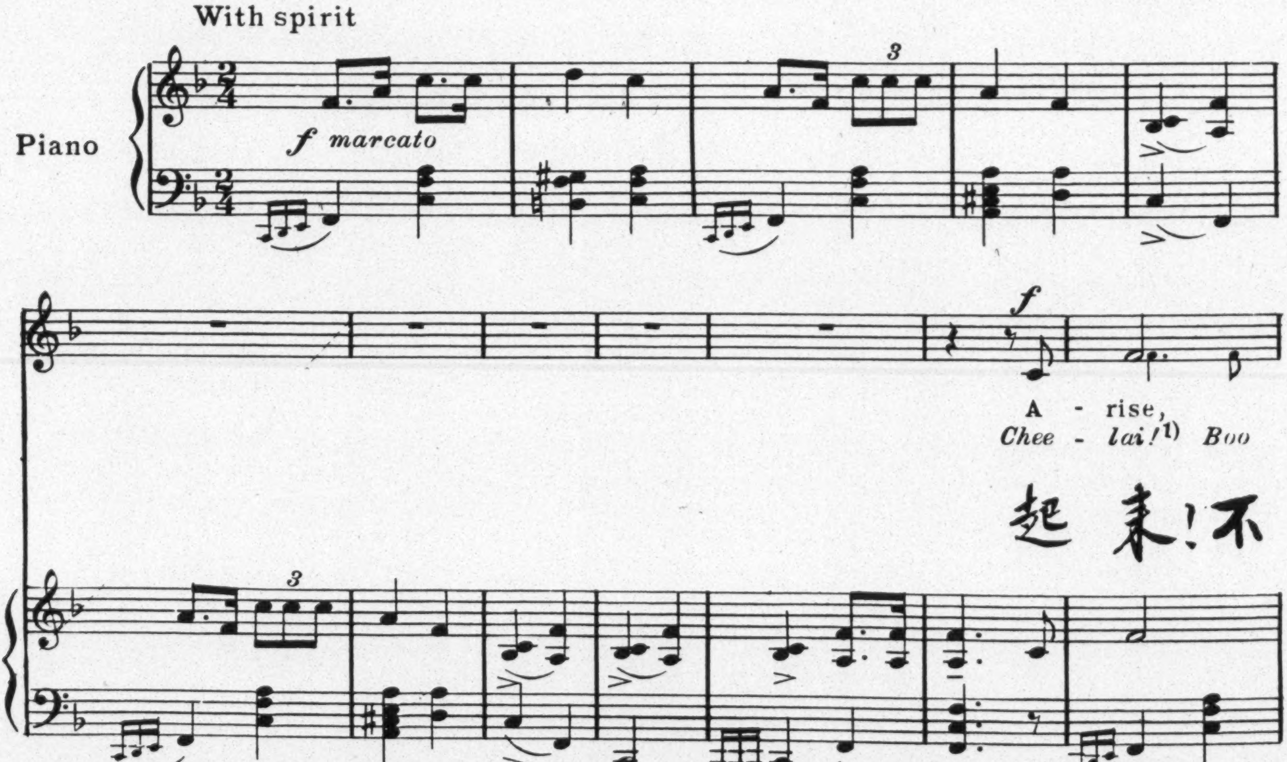
"Cheelai" was composed by Nieh Erh in 1932, one year after the Japanese invasion of Manchuria. It was dedicated to the heroic defenders of Manchuria who fought the Japanese as "volunteers" long before Japan "formally" declared war on China.

Nieh Erh, although only 24 at the time of his death, is known as the "Father of New China's Music". In 1934 he went to Japan to continue his musical studies. A year later, his lifeless body was found floating in a Japanese stream. The Japanese, of course, disclaimed any knowledge of how he had met his death.

"Cheelai," originally written as a theme song for a Chinese motion picture, swept China like wild fire as soon as it was released. It has since been used in a number of American films, among them, "Dragon Seed", "Thirty Seconds Over Tokyo", and others.

Text by
T'IEN-HAN
English text by
LIU LIANG-MO

Music by
NIEH ERH
Arranged by
EVELYN MODOI



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1) ai is pronounced like "i" in bite.

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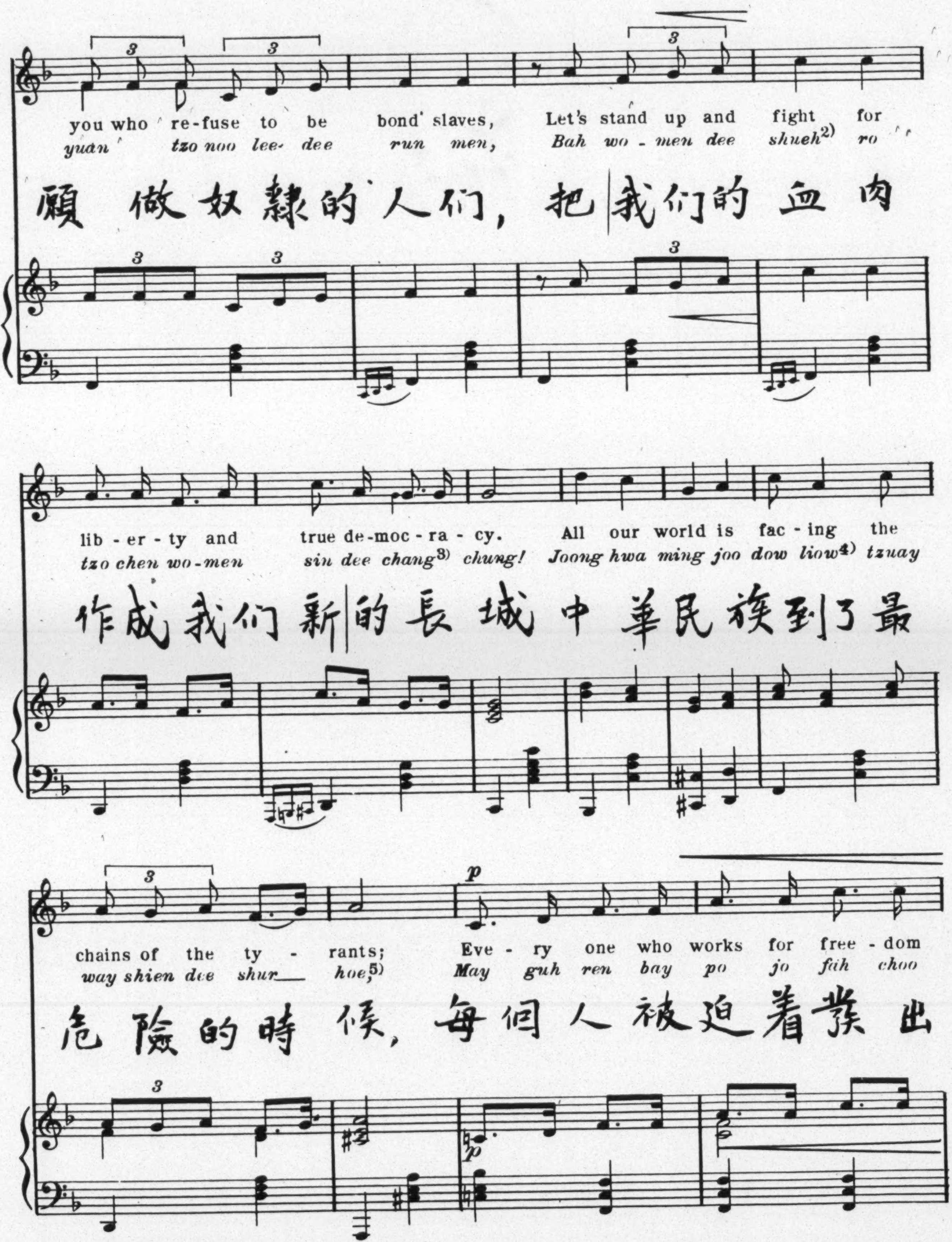
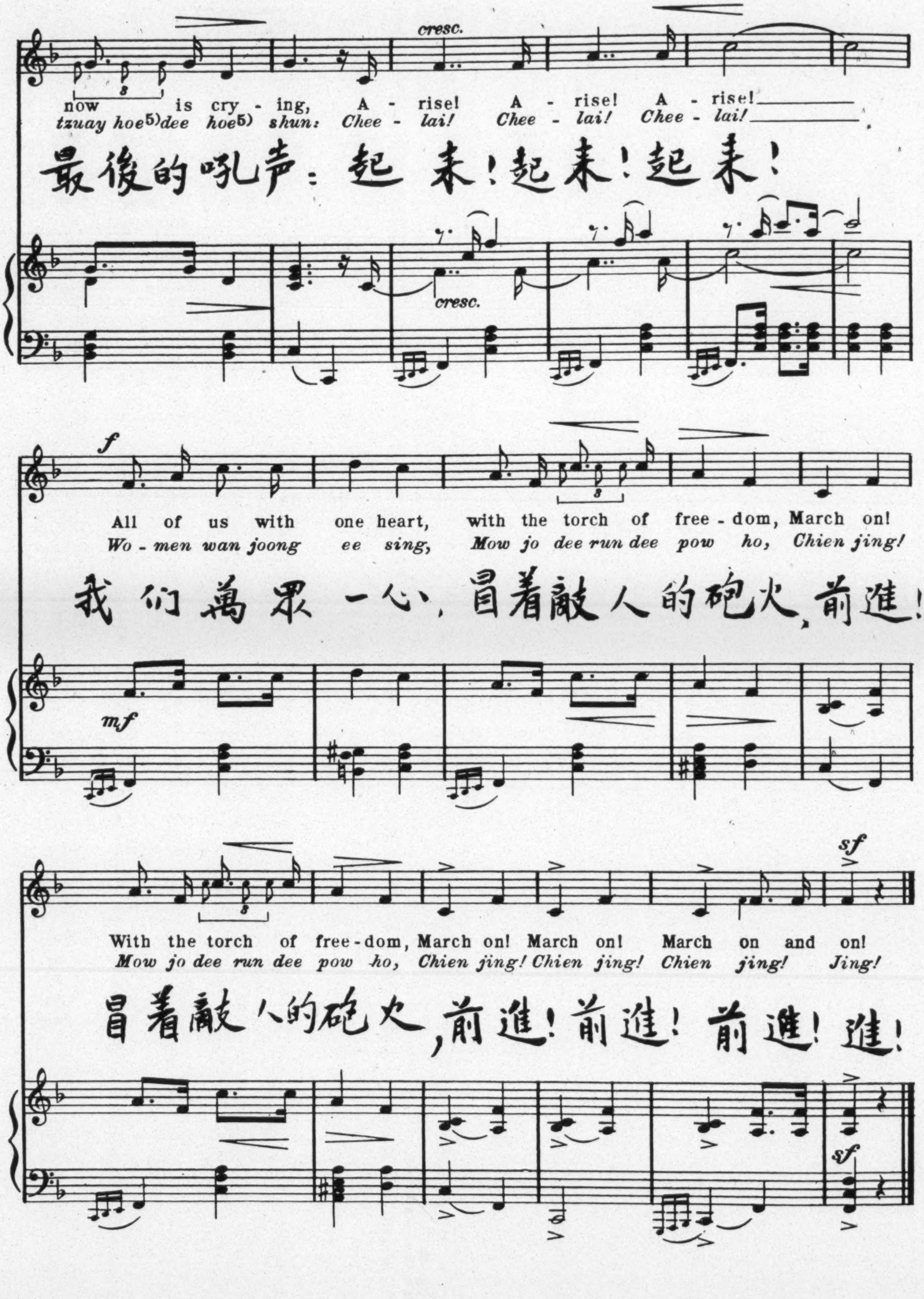

you who re-fuse to be bond' slaves, Let's stand up and fight for
yuan tzo noo lee- dee run men, Bah wo - men dee shueh2) ro
願 做 奴 隸 的 人 们，把 我 们 的 血 肉
lib - er - ty and true de-moc - ra - cy. All our world is fac - ing the
tzo chen wo-men sin dee chang3) chung! Joong hwa ming joo dow liow4) tzuay
作成我们新的長城 中 華民族到了最
p
chains of the ty - rants; Eve - ry one who works for free - dom
way shien dee shur__ hoe,5) May guh ren bay po jo fah choo
危 險 的 時 候，每 個 人 被 迫 着 發 出
p

[2] shueh, one syllable, pronounced "shwŭh."

[3] chang rhymes with gong

[4] liow rhymes with "meow"

[5] hoe rhymes with dough


cresc.
now is cry - ing, A - rise! A - rise! A - rise!
tzuay hoe5) dee hoe5) shun: Chee - lai! Chee - lai! Chee - lai!
最後的吼声：起来！起来！起来！
cresc.
f
All of us with one heart, with the torch of free - dom, March on!
Wo - men wan joong ee sing, Mow jo dee run dee pow ho, Chien jing!
我们萬衆一心，冒着敵人的砲火，前進！
mf
sf
With the torch of free - dom, March on! March on! March on and on!
Mow jo dee run dee pow ho, Chien jing! Chien jing! Chien jing! Jing!
冒着敵人的砲火，前進！前進！前進！進！
sf

LITTLE CABBAGE

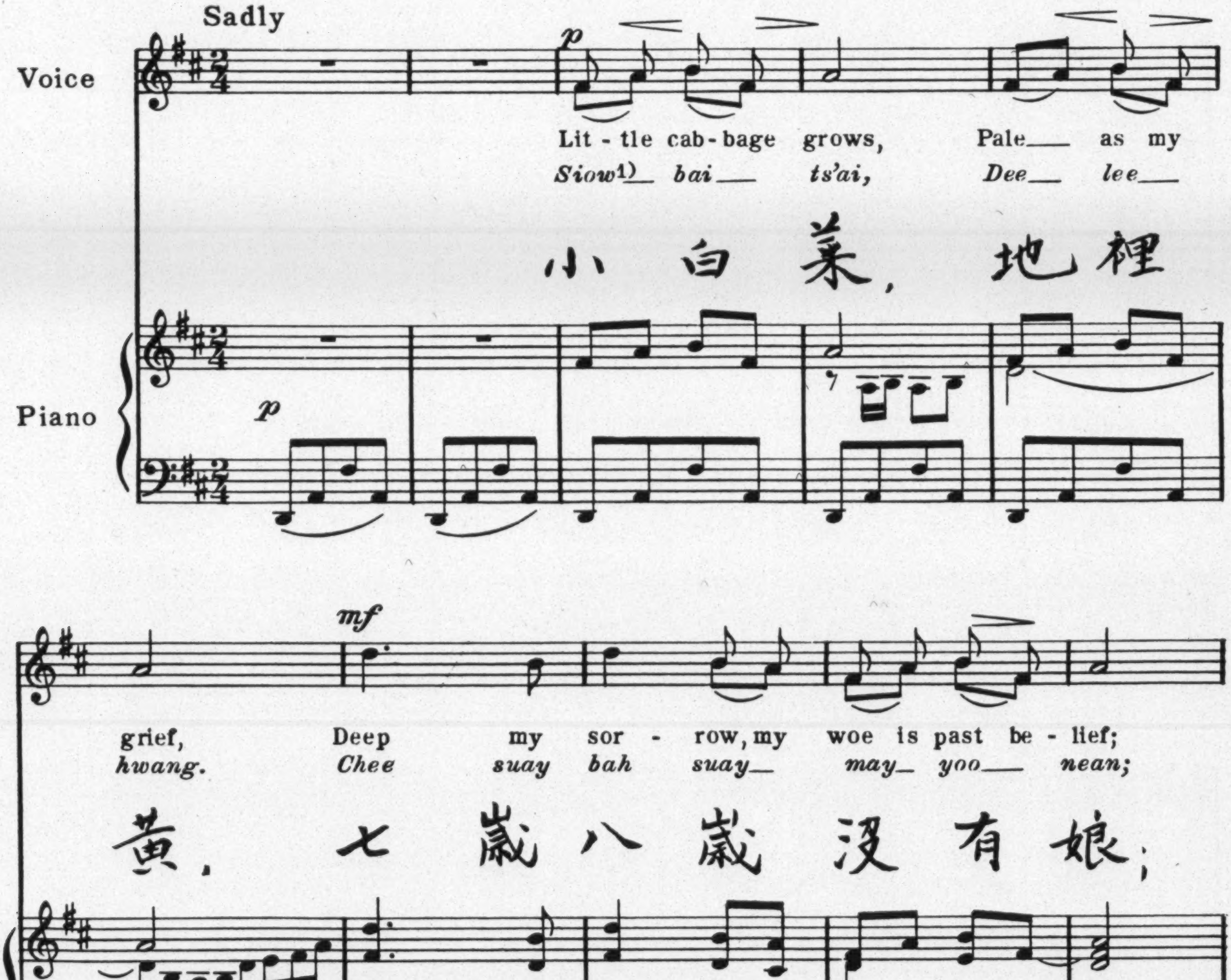
小白菜

The complaint of a little step-child is very rare in folk-song literature, yet here is a song that expresses the lonely, hurt feelings of a little girl who is cruelly neglected by her step-mother, and unmercifully bullied by her step-brother

"Little Cabbage" is a very popular folk-song in China. It has been sung by the Chinese people for more than 250 years.

English text by EVELYN MODOI

Chinese Folk-Song
Arranged by EVELYN MODOI


Sadly
Voice
Piano
p
mf
mp
Lit - tle cab - bage grows, Pale as my
Siow1) bai ts'ai, Dee lee
小白菜，地裡
grief, Deep my sor - row, my woe is past be - lief;
hwang. Chee suay bah suay may yoo nean;
黄，七歲八歲没有娘；

---

1) Siow rhymes with "meow."

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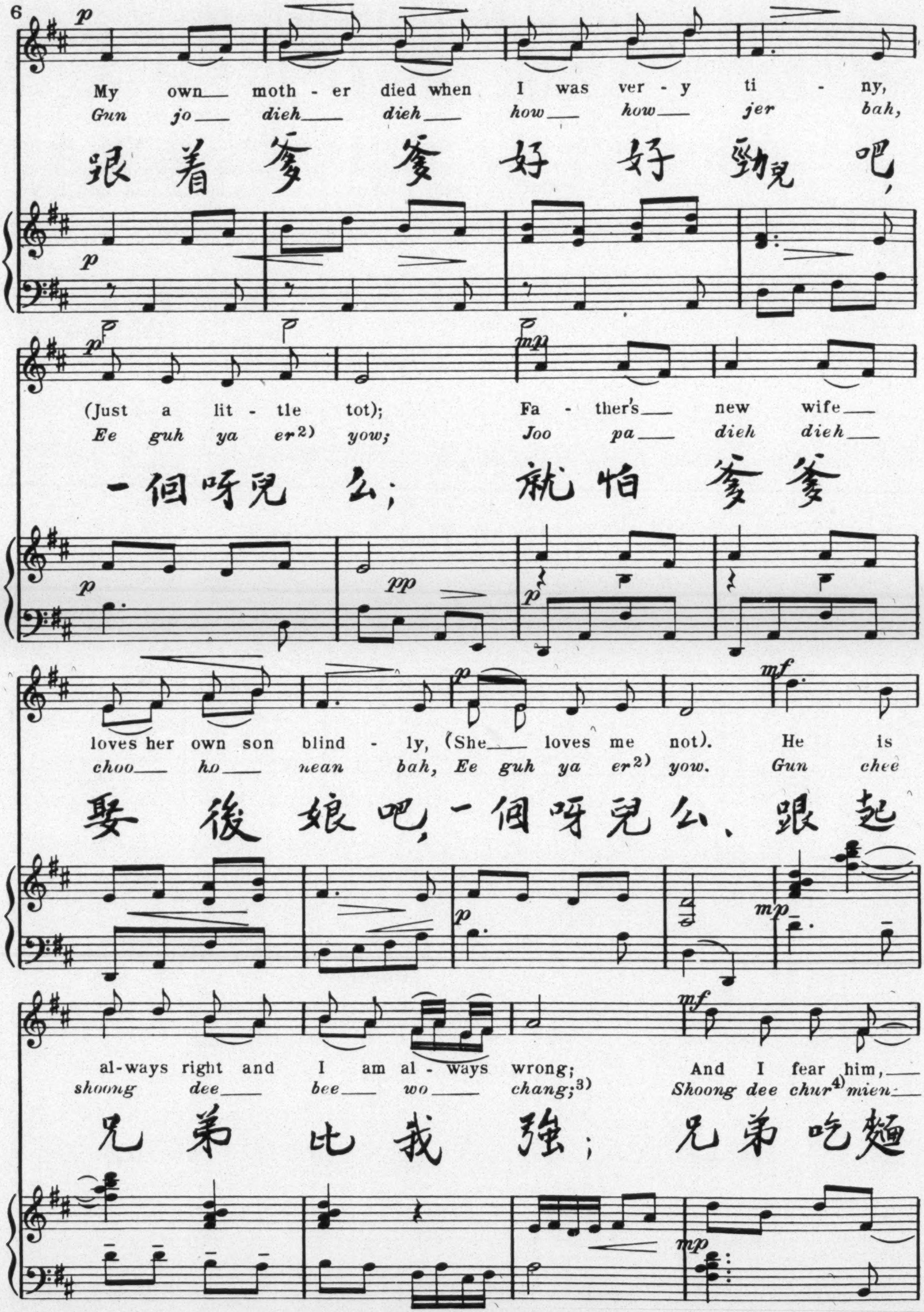
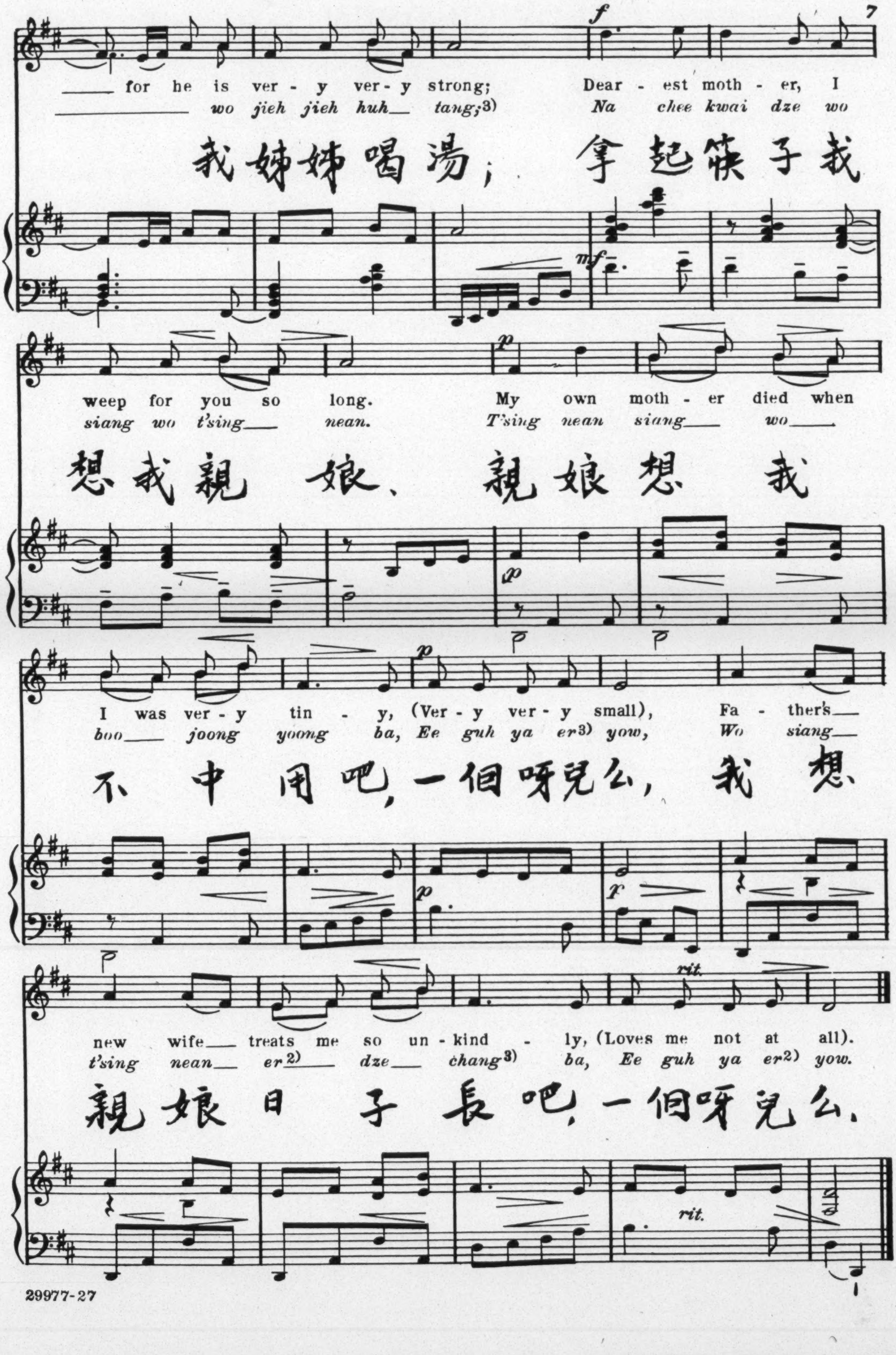

p
My own___ moth - er died when I was ver - y ti - ny,
Gun jo___ dieh___ dieh___ how___ how___ jer bah,
跟着爹爹好好勁兒吧,
p
(Just a lit - tle tot);
Ee guh ya er2) yow;
一個呀兒么;
mp
Fa - ther's___ new wife___
Joo pa___ dieh dieh___
就怕爹爹
pp
p
loves her own son blind - ly, (She___ loves me not).
choo___ ho___ nean bah, Ee guh ya er2) yow.
娶後娘吧,一個呀兒么、
mf
He is
Gun chee
跟起
mp
al-ways right and I am al - ways wrong;
shoong dee___ bee___ wo___ chang;3)
兄弟比我強;
mf
And I fear him,___
Shoong dee chur4) mien___
兄弟吃麵
mp

2) er rhymes with sir. 3) chang and tang rhyme with gong. 4) chur rhymes with sir.


f
for he is ver - y ver - y strong; Dear - est moth - er, I
wo jieh jieh huh tang;3) Na chee kwai dze wo
我姊姊喝湯；拿起筷子我
mf
weep for you so long. My own moth - er died when
siang wo t'sing nean. T'sing nean siang wo
想我親娘、親娘想我
p
p
I was ver - y tin - y, (Ver - y ver - y small), Fa - ther's
boo joong yoong ba, Ee guh ya er3) yow, Wo siang
不中用吧，一個呀兒么，我想
p
p
f
new wife treats me so un - kind - ly, (Loves me not at all).
t'sing nean er2) dze chang3) ba, Ee guh ya er2) yow.
親娘日子長吧，一個呀兒么。
rit.
rit.

FLOWER DRUM

鳳陽花鼓

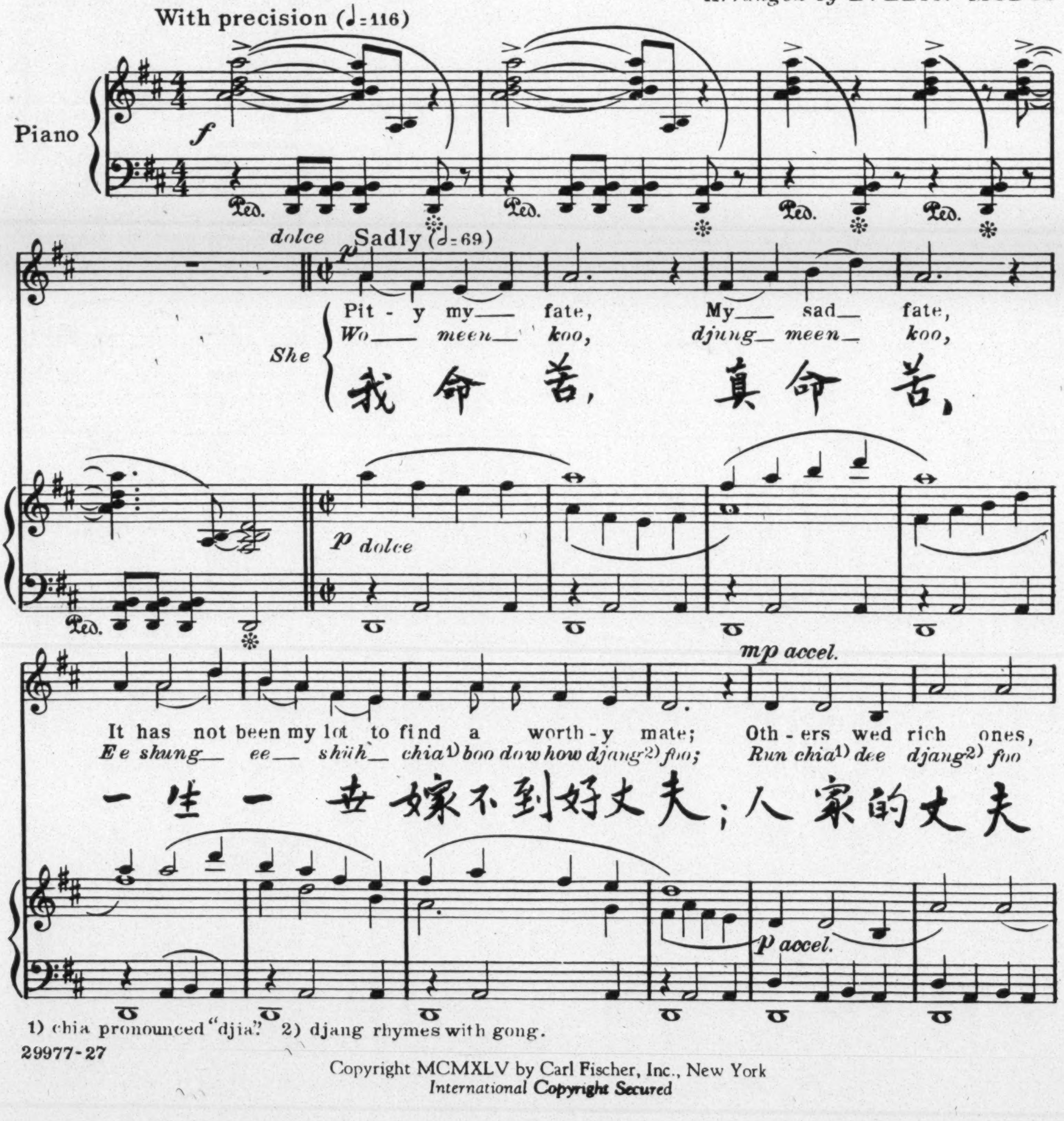
"Flower Drum" is a very old Chinese folk-song. It is believed by scholars to have originated in the Ming Dynasty, which ruled China almost 600 years ago.

The unquenchable gaiety of the Chinese people, who are traditionally derisive of calamity, is expressed in this song. Its gay and charming mockery of a quarrel between a husband and wife is hugely enjoyed by the Chinese people.

"Flower Drum" is known and loved throughout China. It is frequently performed by street singers who wander from village to village, singing songs and beating a little flower-painted drum to accompany themselves. As they beat the drum, they sing the charming nonsense syllables, "Drrr-lang-dong-piow-ee-piow," in imitation of the drum sounds.

English text by EVELYN MODOI

Chinese Folk-Song
Arranged by EVELYN MODOI


With precision (♩=116)
Piano
f
Ped.
dolce
Sadly (𝅗𝅥=69)
p
She
Pit - y my fate, My sad fate,
Wo meen koo, djung meen koo,
我命苦，真命苦，
p dolce
mp accel.
It has not been my lot to find a worth - y mate; Oth - ers wed rich ones,
Ee shung ee shüh chia1) boo dow how djang2) foo; Run chia1) dee djang2) foo
一生一世嫁不到好丈夫；人家的丈夫
p accel.

1) chia pronounced "djia." 2) djang rhymes with gong.

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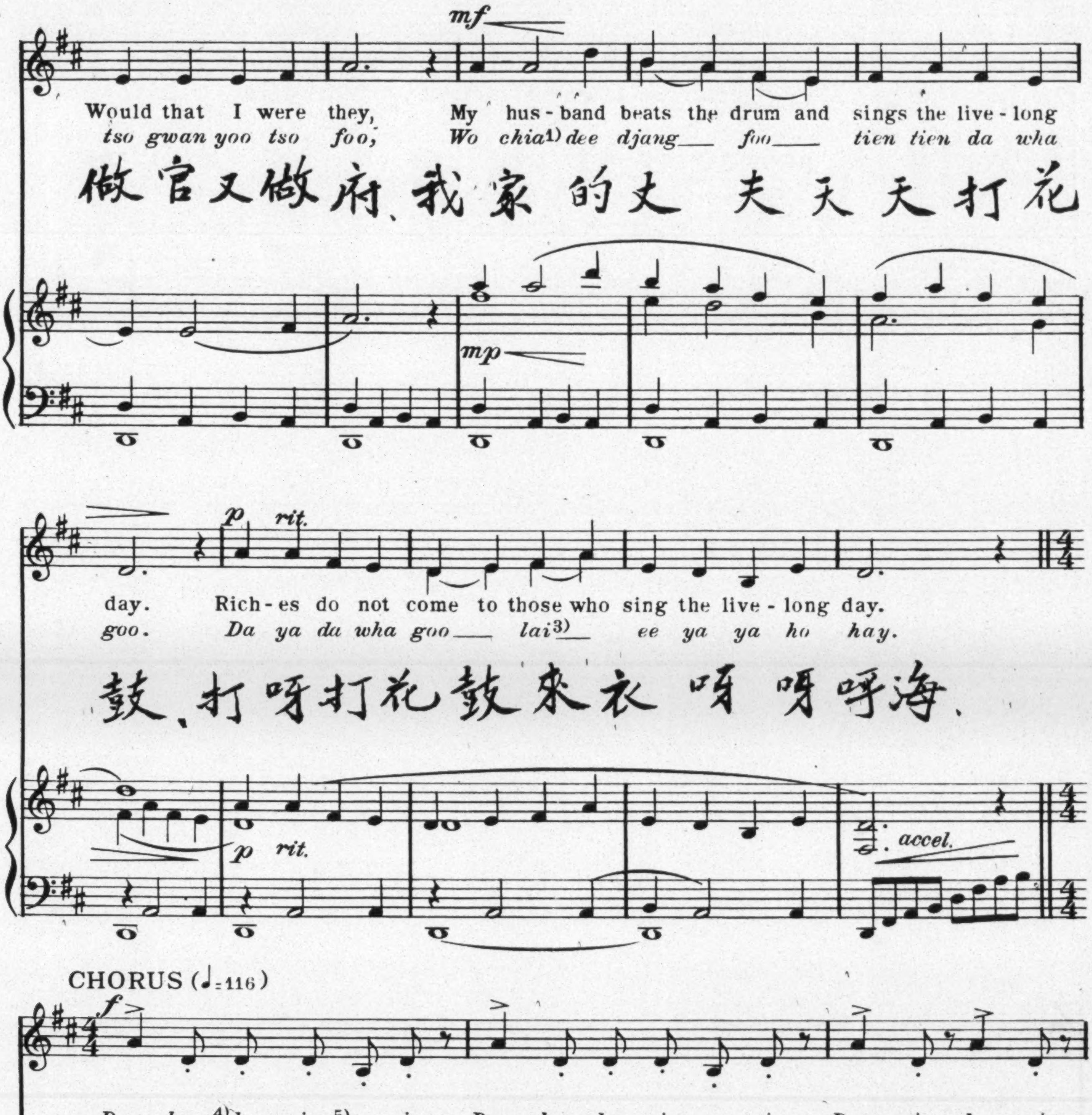
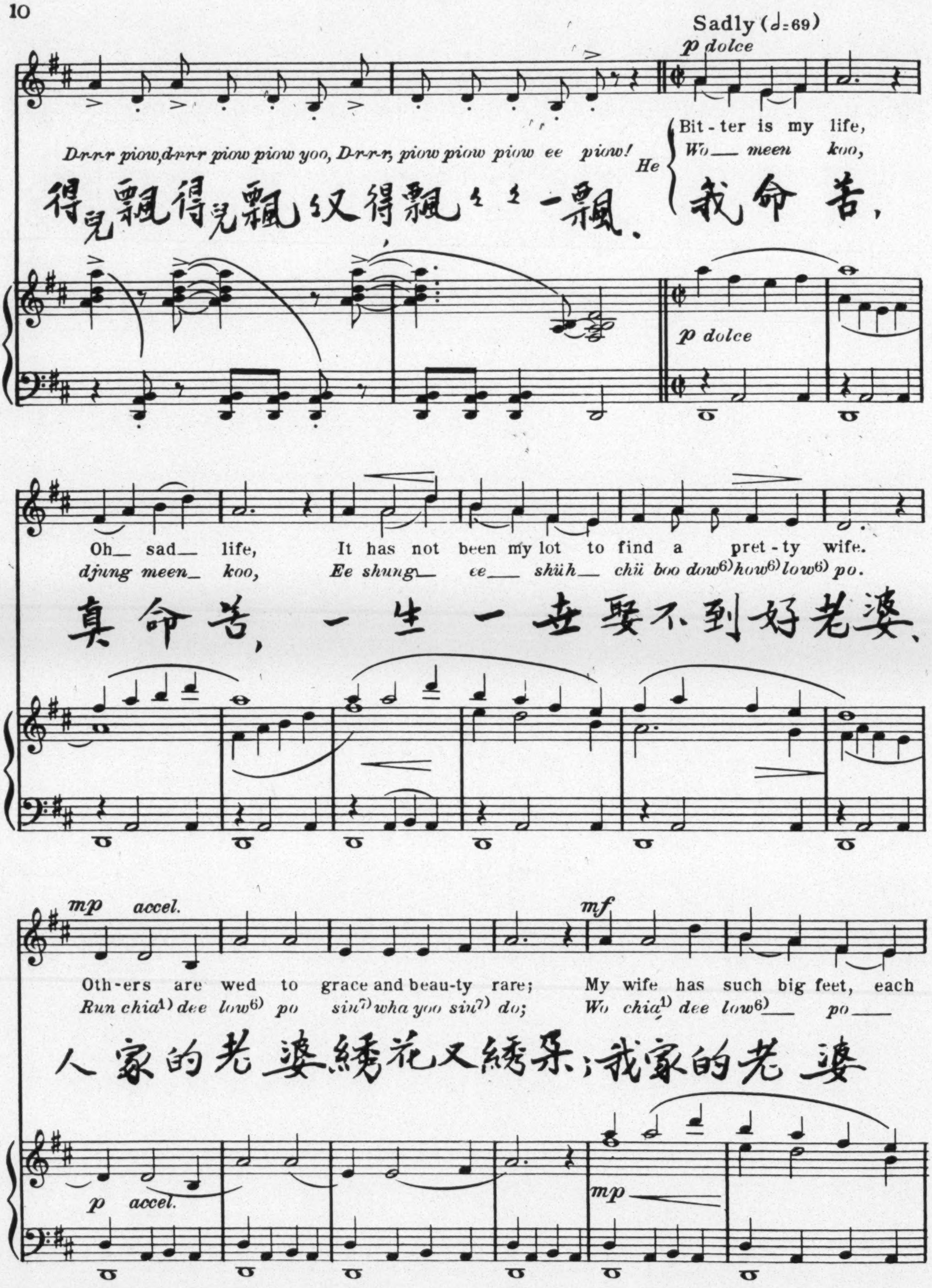
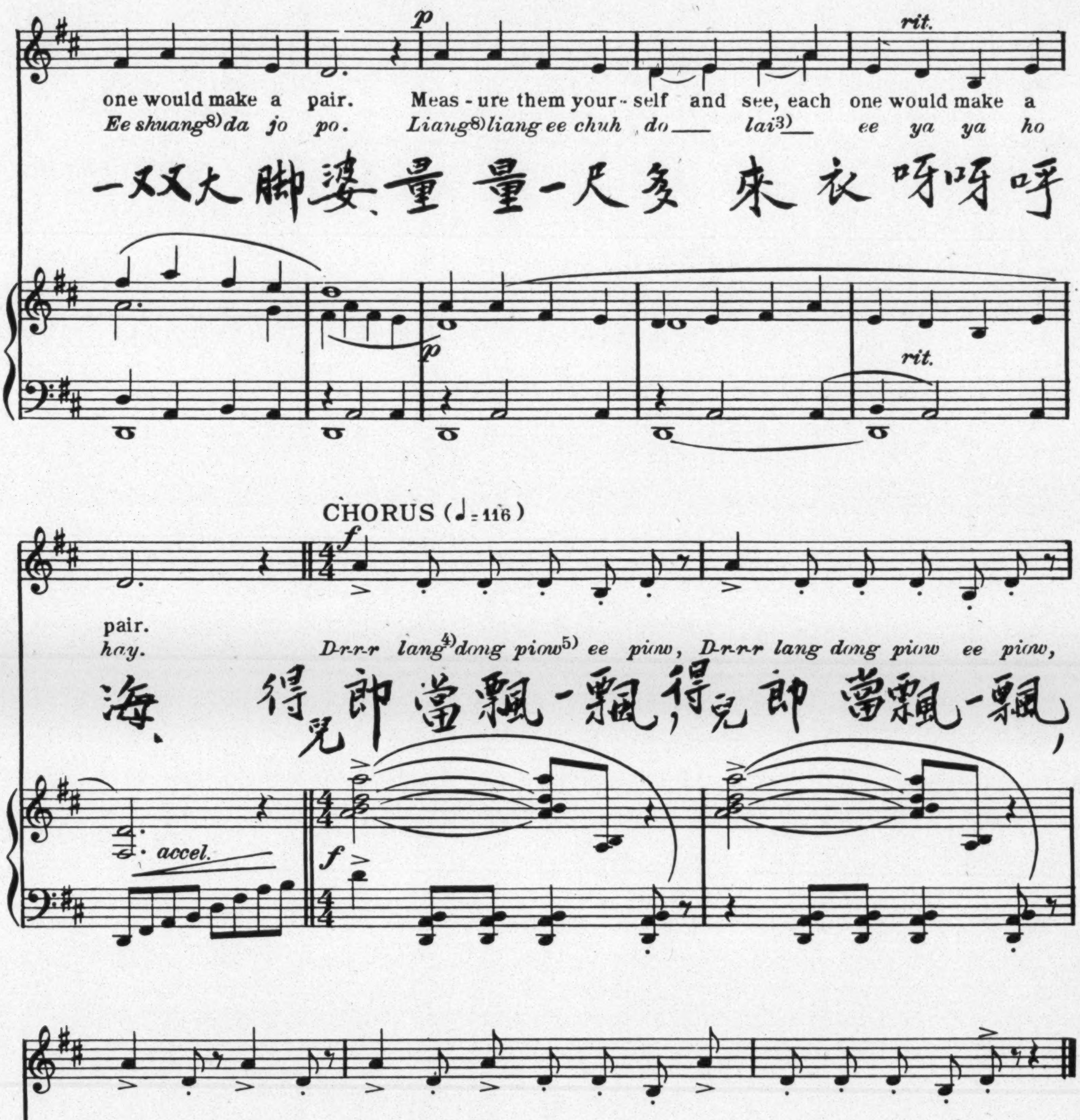

mf
Would that I were they, My hus-band beats the drum and sings the live-long
tso gwan yoo tso foo, Wo chia1) dee djang foo tien tien da wha
做官又做府、我家的丈夫天天打花
mp
p rit.
day. Rich-es do not come to those who sing the live-long day.
goo. Da ya da wha goo lai3) ee ya ya ho hay.
鼓、打呀打花鼓來衣呀呀呼海、
p rit.
accel.
CHORUS (♩=116)
f
D-r-r-r lang4) dong piow5) ee piow, D-r-r-r lang dong piow ee piow, D-r-r-r piow, d-r-r-r piow,
得兒郎當飄一飄，得兒郎當飄一飄，得兒飄，(重)
f

---

3) ai is pronounced like "i" in bite.
4) lang rhymes with gong. 5) piow rhymes with "meow."


Sadly (𝅗𝅥=69)
p dolce
D-r-r-r piow, d-r-r-r piow piow yoo, D-r-r-r, piow piow piow ee piow!
得兒飄得兒飄幺又得飄々々一飄、
He
Bit-ter is my life,
Wo__ meen koo,
我命苦，
p dolce
Oh__ sad__ life, It has not been my lot to find a pret-ty wife.
djung meen__ koo, Ee shung__ ee__ shüh__ chü boo dow6) how6) low6) po.
真命苦、一生一丗娶不到好老婆、
mp accel.
Oth-ers are wed to grace and beau-ty rare; My wife has such big feet, each
Run chia1) dee low6) po siu7) wha yoo siu7) do; Wo chia1) dee low6)__ po__
人家的老婆繡花又繡朵；我家的老婆
mf
p accel.
mp

6) dow, how and low rhyme with now. 7) siu rhymes with you.


p
rit.
one would make a pair. Meas - ure them your - self and see, each one would make a
Ee shuang8) da jo po. Liang8) liang ee chuh do___ lai3)___ ee ya ya ho
一双大脚婆、量量一尺多來衣呀呀呼
p
rit.
CHORUS (♩=116)
f
pair.
hay.
D-r-r-r lang4) dong piow5) ee piow, D-r-r-r lang dong piow ee piow,
海、得兒郎當飄一飄，得兒郎當飄一飄，
accel.
f
D-r-r-r piow, d-r-r-r piow, D-r-r-r piow, d-r-r-r piow piow y oo D-r-r-r, piow piow piow ee piow!
得兒飄，(重)，得兒飄得兒飄々又得兒飄々々一飄、

8) shuang and liang rhyme with gong.

BAMBOO FLUTE

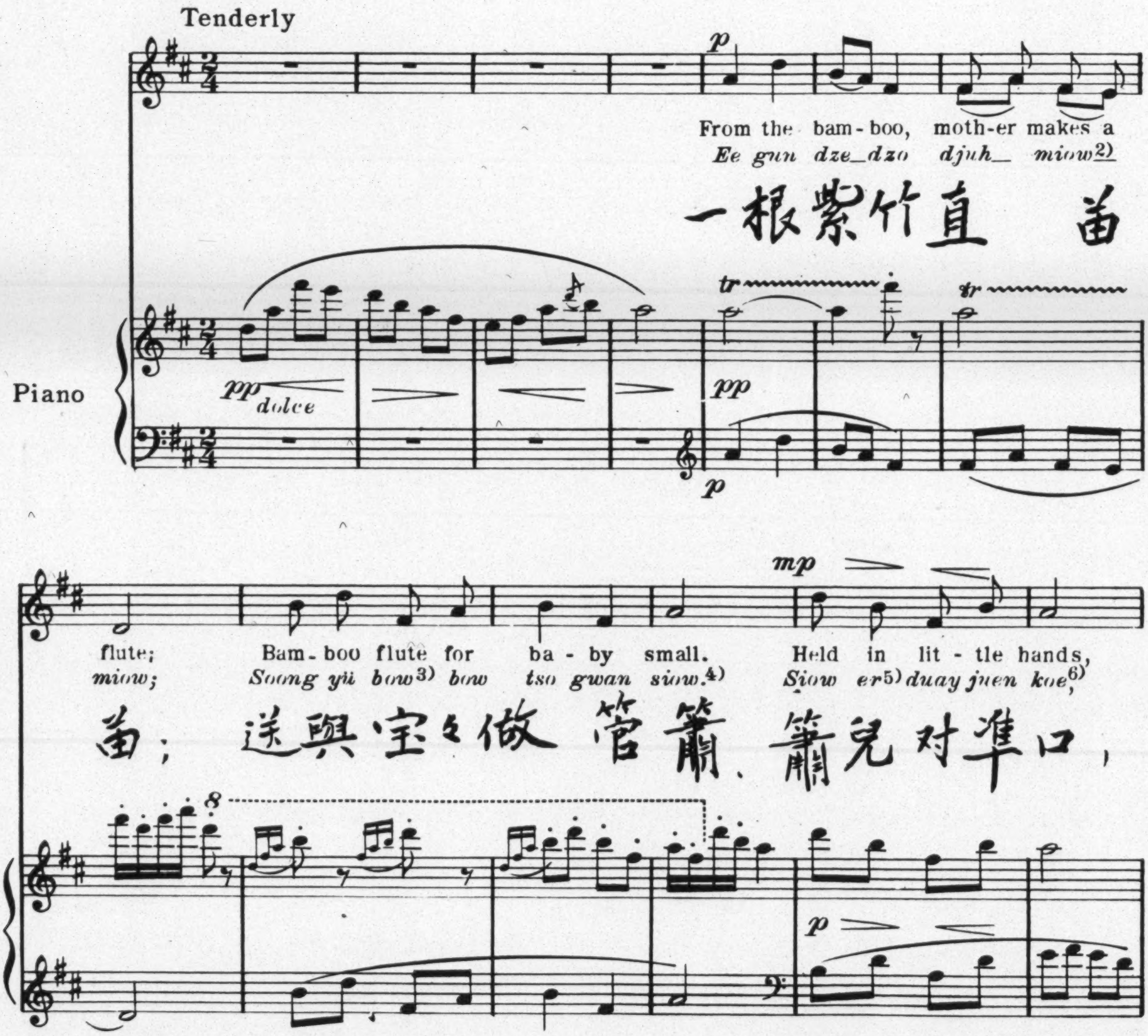
簫

No one knows who wrote "Bamboo Flute," but for a long time now, perhaps a hundred years, Chinese mothers have been singing this beautiful melody to lull their babies to sleep.

The beauty and purity of the melodic line are undeniable. The long, chaste melody has a decided instrumental character, and it is, in fact, frequently played on the *hsiao*,[1] the Chinese vertical flute.

English text by EVELYN MODOI

Chinese Folk-Song
Arranged by EVELYN MODOI


Tenderly
p
From the bam-boo, moth-er makes a
Ee gun dze_dzo djuh_ miow2)
一根紫竹直 苗
Piano
pp dolce
tr
pp
p
flute; Bam-boo flute for ba-by small. Held in lit-tle hands,
miow; Soong yü bow3) bow tso gwan siow.4) Siow er5) duay juen koe,6)
苗; 送與宝々做 管簫、簫兒对準口,
mp
8
p

---

[1] hsiao rhymes with "meow."
2) miow pronounced "meow."
3) bow rhymes with now.
4) siow rhymes with "meow."
5) er rhymes with sir.
6) koe rhymes with dough.

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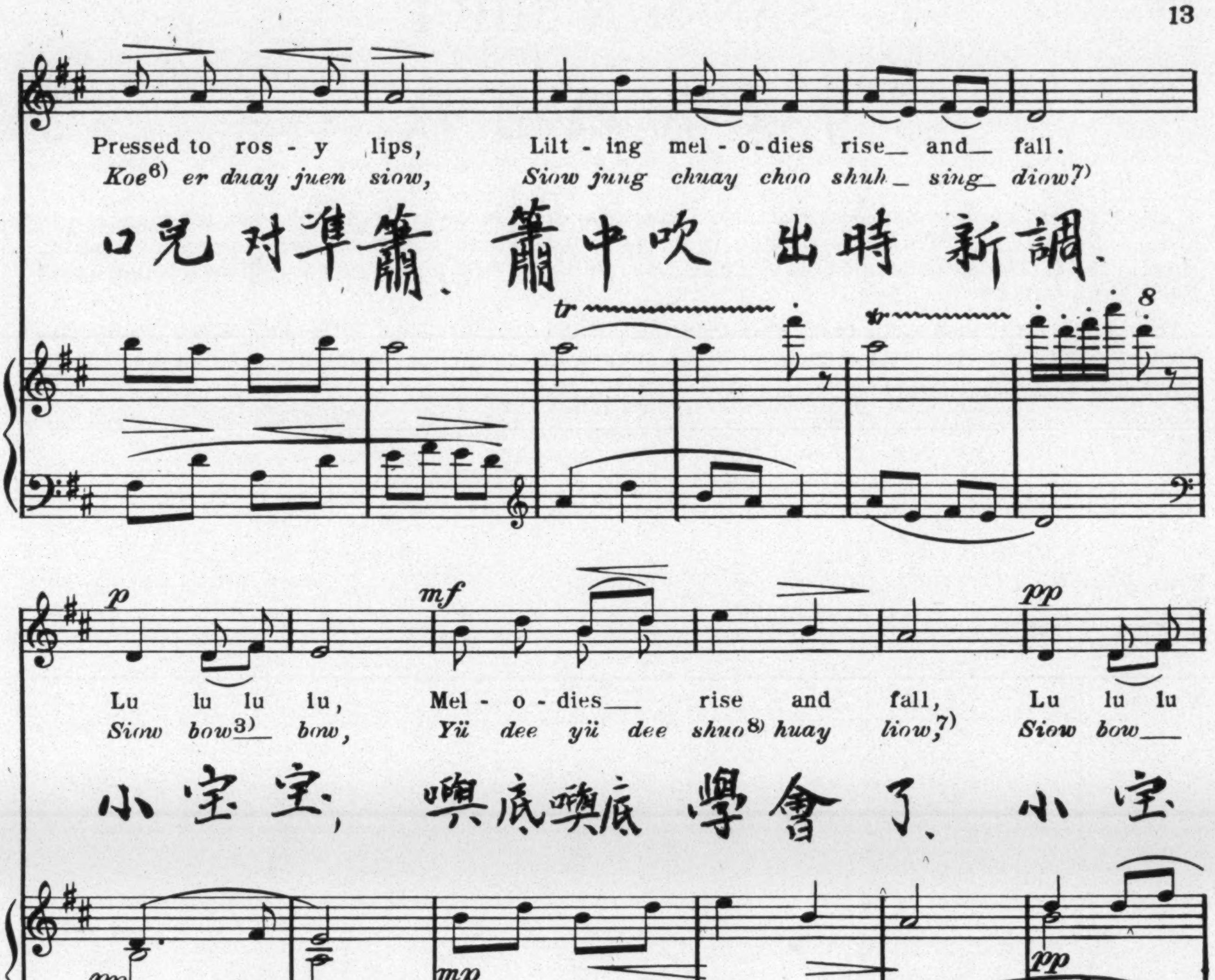

Pressed to ros - y lips, Lilt - ing mel - o - dies rise_ and_ fall.
Koe6) er duay juen siow, Siow jung chuay choo shuh_ sing_ diow7)
口兒对準簫、簫中吹出時新調、
tr
tr
8
p
mf
pp
Lu lu lu lu, Mel - o - dies_ rise and fall, Lu lu lu
Siow bow3)_ bow, Yü dee yü dee shuo8) huay liow,7) Siow bow_
小宝宝，噢底噢底學會了、小宝
pp
mp
pp
ppp
dim.
lu, Sleep-y heads_ nod and fall,_ nod and fall._
bow, Yü dee yü dee shuo8)huay liow7)_
宝，噢底噢底學會了、
pp
dim.
rit.

---

7) diow and liow rhyme with "meow"
8) shuo rhymes with squaw.

SAN MIN CHU I

中華民國國歌

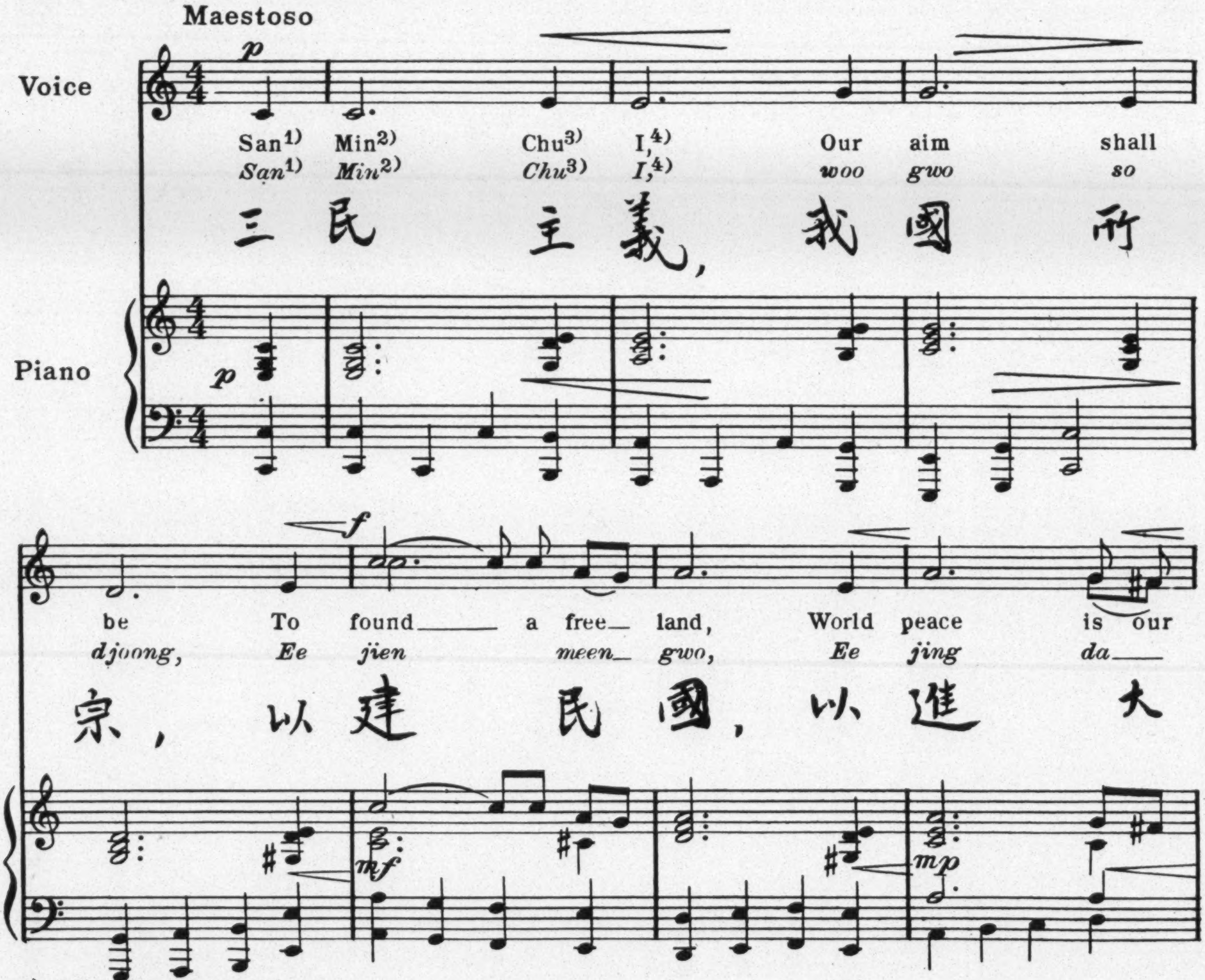
The text for China's national anthem is taken from an address made by Dr. Sun Yat-sen, the founder of the Chinese Republic. Dr. Sun, whose position in China is equivalent to that of our own George Washington, died in 1924. The music, composed by Ch'eng Mao-yün, won first prize in a contest for a Kuomintang Party song in 1928.

"San Min Chu I" stands for the "Three Principles of the People." These principles, which are strikingly similar to the Four Freedoms enunciated in the Atlantic Charter, are the foundation of Chinese democracy. They are:

Min Chu – Freedom from foreign domination, or national independence.
Min Chuan – Freedom from tyranny, or political democracy.
Min Sun – Freedom from poverty and want.

Text by Dr. SUN YAT-SEN
Translated by TU TING HSIU

Music by CH'ENG MAO-YÜN
Arranged by EVELYN MODOI


Maestoso
Voice
Piano
p
f
mf
mp
San[1] Min[2] Chu[3] I,[4] Our aim shall
San[1] Min[2] Chu[3] I,[4] woo gwo so
三 民 主 義，我 國 所
be To found a free land, World peace is our
djoong, Ee jien meen gwo, Ee jing da
宗，以 建 民 國，以 進 大

[1] San rhymes with don.
[2] Min rhymes with bin.
[3] Chu pronounced "joo."
[4] I rhymes with tea.

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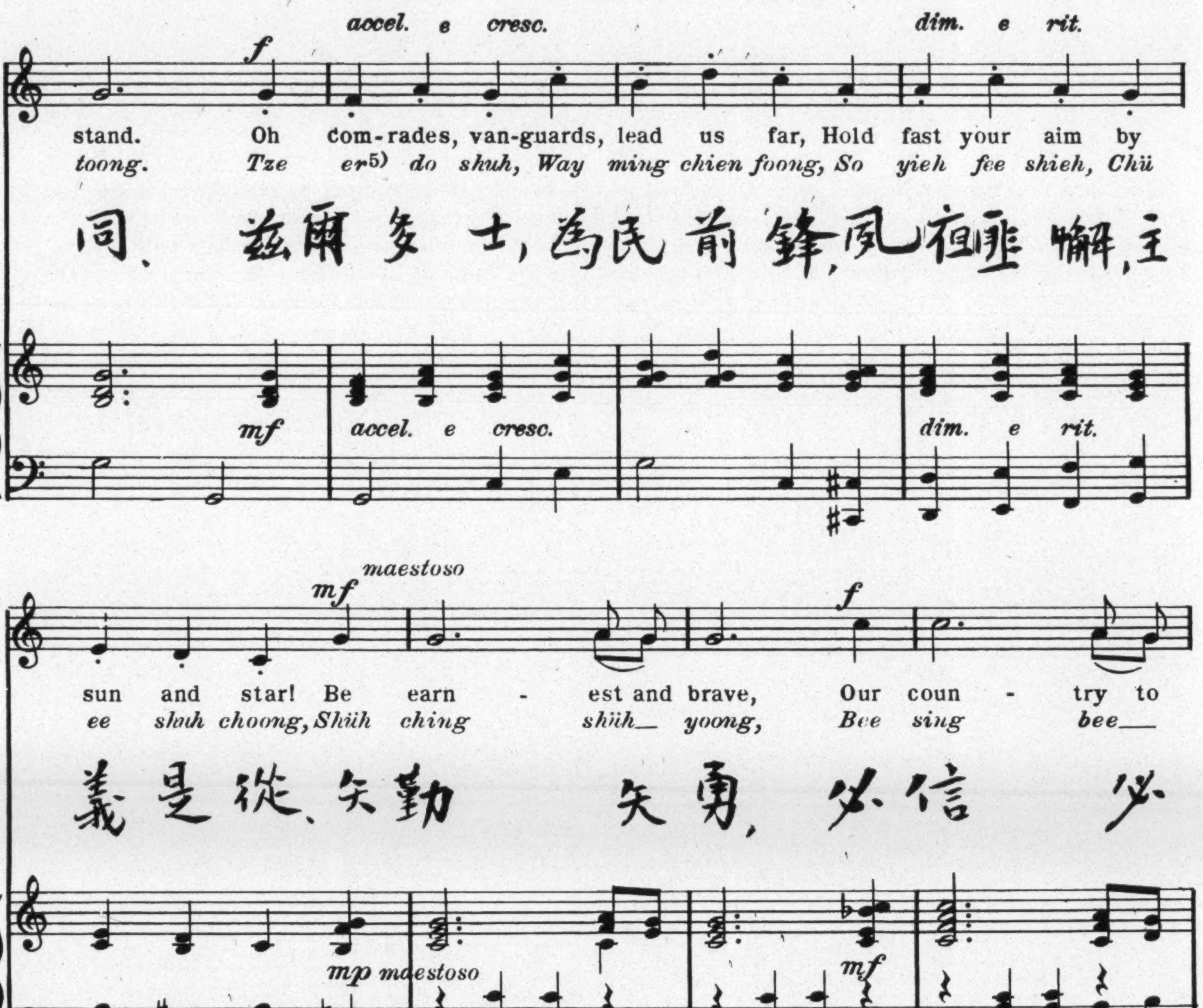

accel. e cresc.
dim. e rit.
f
stand. Oh com-rades, van-guards, lead us far, Hold fast your aim by
toong. Tze er5) do shuh, Way ming chien foong, So yieh fee shieh, Chü
同、兹爾多士，爲民前鋒，夙夜匪懈，主
mf
accel. e cresc.
dim. e rit.
maestoso
mf
f
sun and star! Be earn - est and brave, Our coun - try to
ee shuh choong, Shüh ching shüh_ yoong, Bee sing bee_
義是從、矢勤 矢勇，必信 必
mp maestoso
mf
ff
ff
rit.
save, One heart, one_ soul, one mind, one_ goal!
djoong, Ee sing ee_ duh, Guan chuh shüh_ djung!
忠、一心 一德，貫澈 始終。
f
f
rit.

---

5) er rhymes with sir.

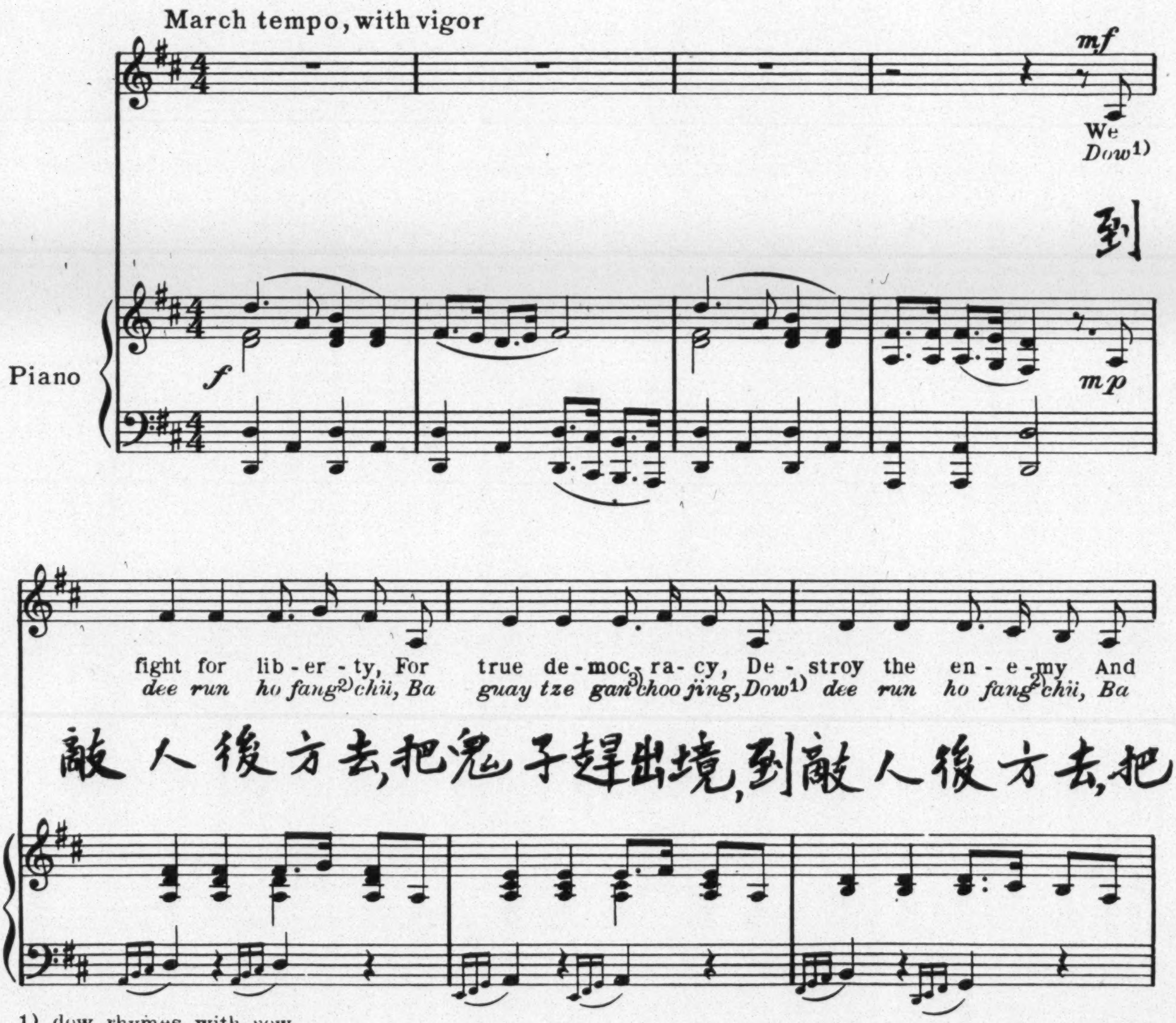
CHINA WILL BE FREE!

到 敵 人 後 方 去

This song was written in 1938, after China had begun her war of resistance against the Japanese invaders. It was written in order to promote and encourage guerrilla warfare by soldiers and civilians. Its composer, Mr. Sie Sing-hai, is a Chinese musician who, before the war, studied music in France. This fact undoubtedly accounts for the decided occidental flavor of the song. Mr. Sie is now in China, where, together with other Chinese composers and song leaders, he has developed the fighting song into a powerful weapon.

Chinese text by CHOW CHI-HAI
English text by EVELYN MODOI

Music by SIE SING-HAI
Arranged by EVELYN MODOI


March tempo, with vigor
mf
We
Dow1)
到
Piano
f
mp
fight for lib-er-ty, For true de-moc-ra-cy, De-stroy the en-e-my And
dee run ho fang2) chii, Ba guay tze gan3) choo jing, Dow1) dee run ho fang2) chii, Ba
敵人後方去,把鬼子趕出境,到敵人後方去,把

1) dow rhymes with now.
2) fang rhymes with gong.
3) gan rhymes with don.

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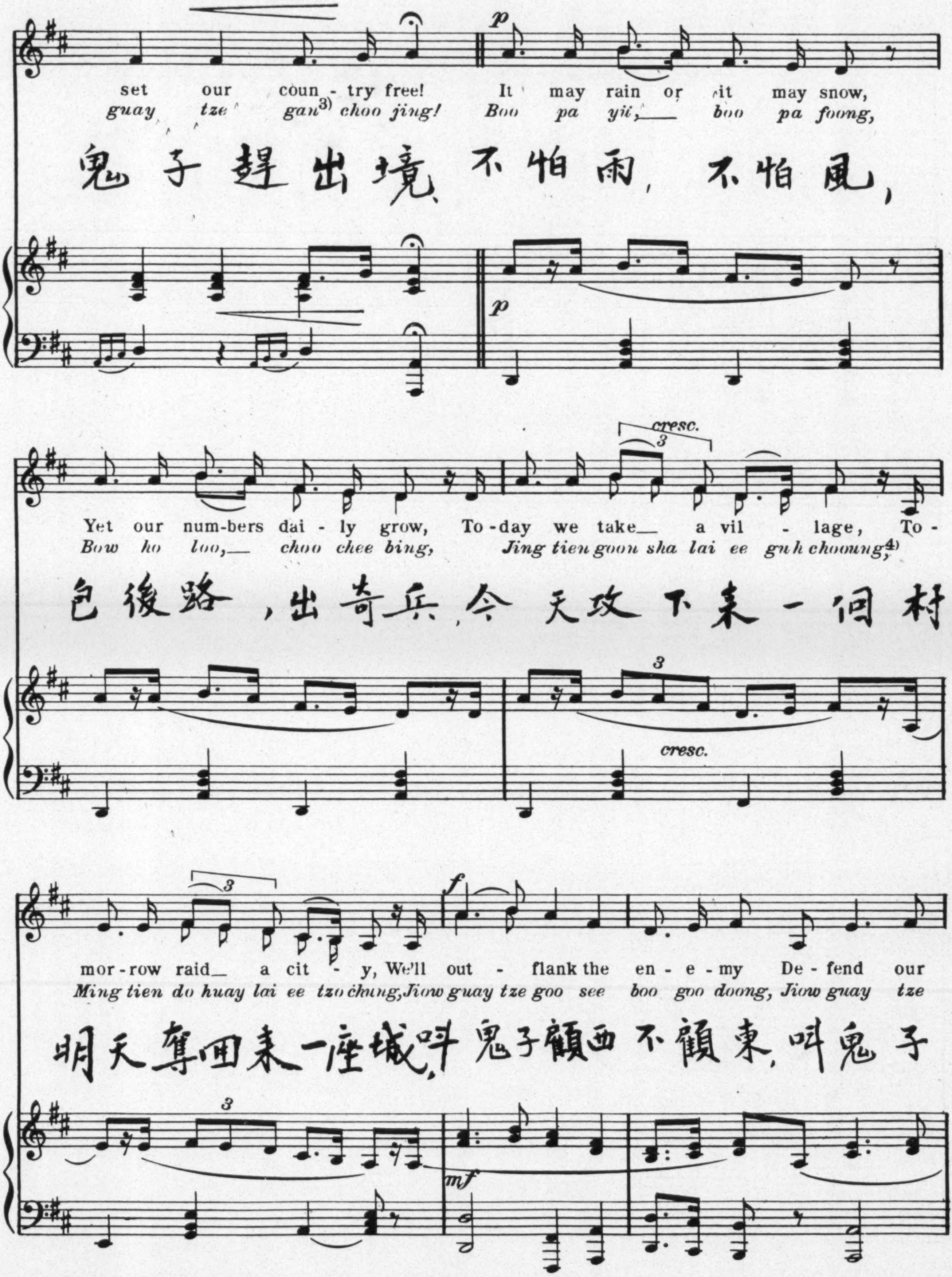
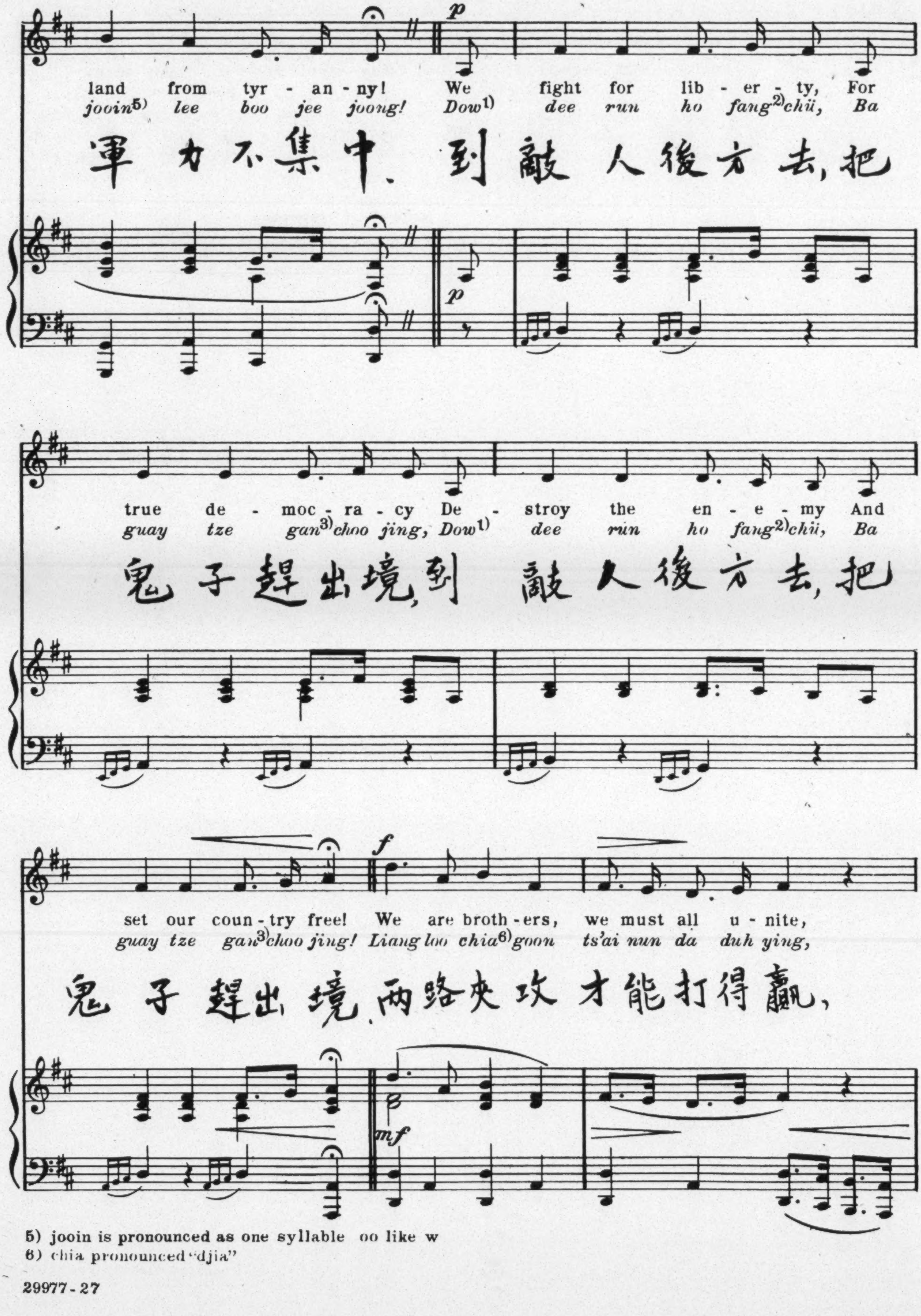
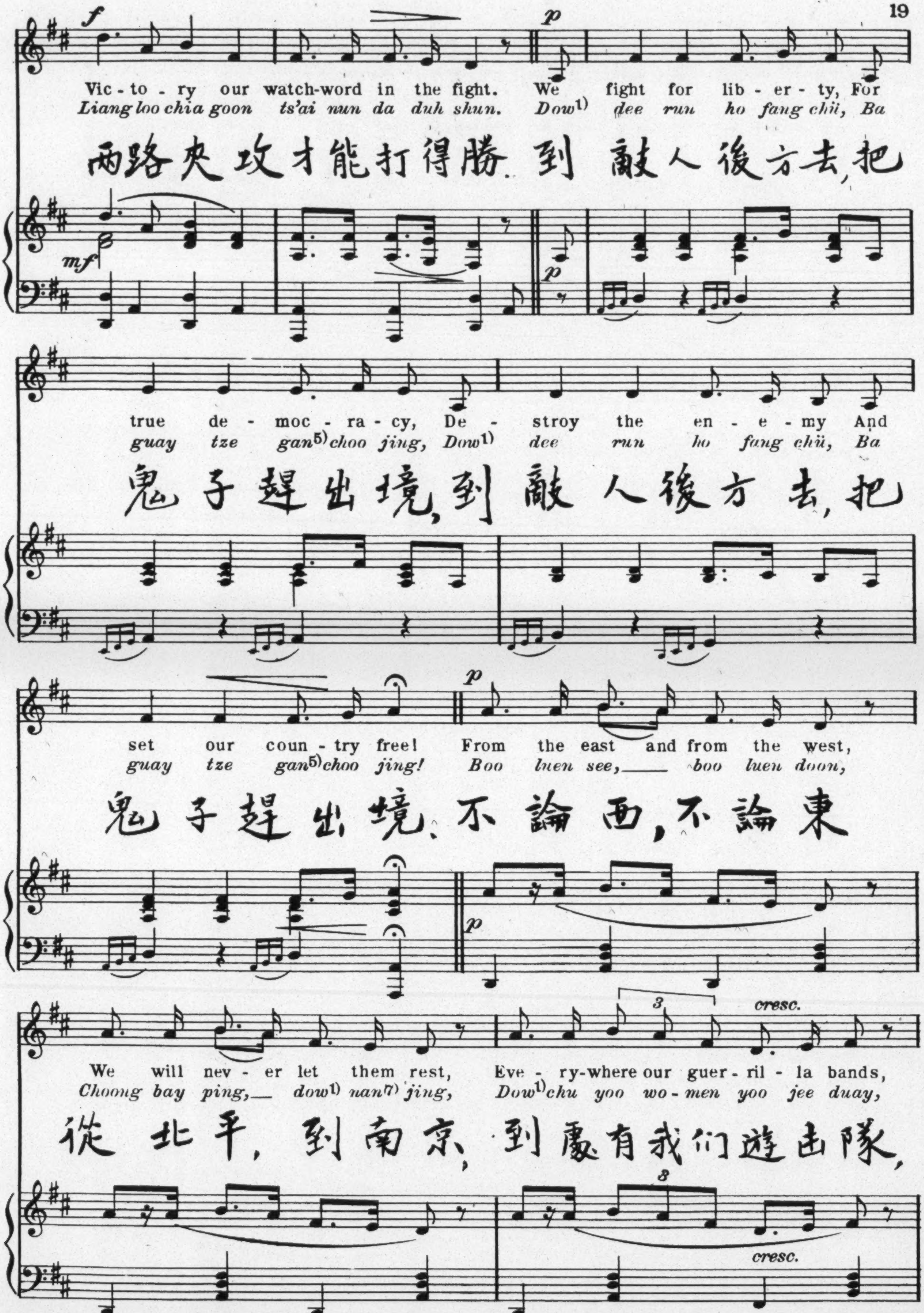

p
set our coun - try free! It may rain or it may snow,
guay tze gan3) choo jing! Boo pa yü, boo pa foong,
鬼子趕出境，不怕雨，不怕風，
p
cresc.
Yet our num-bers dai - ly grow, To-day we take a vil - lage, To-
Bow ho loo, choo chee bing, Jing tien goon sha lai ee guh choong,4)
包後路，出奇兵，今天攻下来一個村，
3
cresc.
3
f
mor-row raid a cit - y, We'll out - flank the en - e - my De - fend our
Ming tien do huay lai ee tzo chung, Jiow guay tze goo see boo goo doong, Jiow guay tze
明天奪回来一座城，叫鬼子顧西不顧東，叫鬼子
mf

---

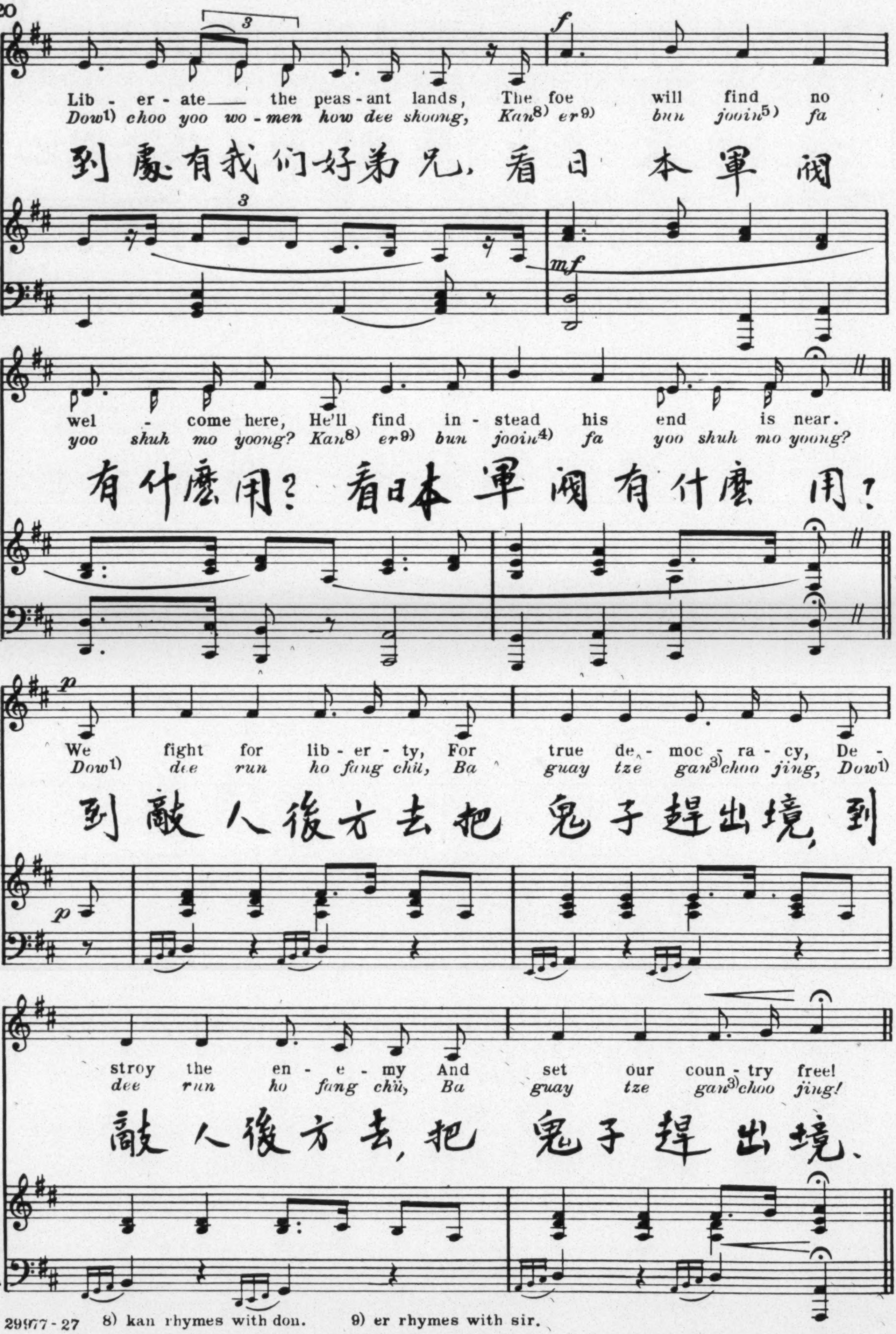
4) chooung is pronounced as one syllable, oo like w


p
land from tyr - an - ny! We fight for lib - er - ty, For
jooin5) lee boo jee joong! Dow1) dee run ho fang2) chü, Ba
軍力不集中、到敵人後方去，把
p
true de - moc - ra - cy De - stroy the en - e - my And
guay tze gan3) choo jing, Dow1) dee run ho fang2) chü, Ba
鬼子趕出境，到 敵人後方去，把
f
set our coun - try free! We are broth - ers, we must all u - nite,
guay tze gan3) choo jing! Liang loo chia6) goon ts'ai nun da duh ying,
鬼子趕出境、两路夾攻才能打得贏，
mf

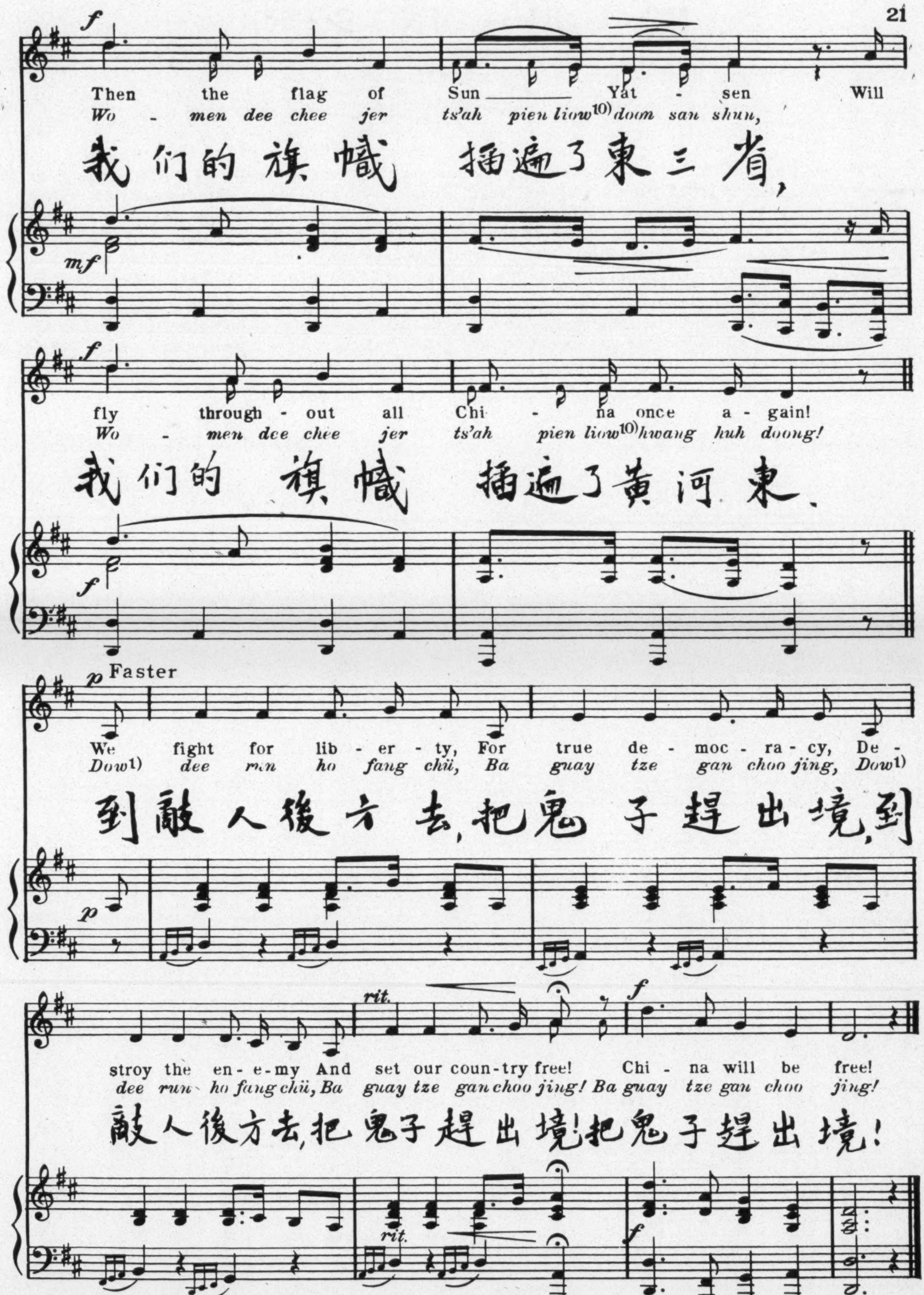
5) jooin is pronounced as one syllable oo like w
6) chia pronounced "djia"


f
p
mf
Vic - to - ry our watch-word in the fight. We fight for lib - er - ty, For
Liang loo chia goon ts'ai nun da duh shun. Dow1) dee run ho fang chü, Ba
兩路夾攻才能打得勝.到 敵人後方去,把
true de - moc - ra - cy, De - stroy the en - e - my And
guay tze gan5) choo jing, Dow1) dee run ho fang chü, Ba
鬼子趕出境,到敵人後方去,把
set our coun - try free! From the east and from the west,
guay tze gan5) choo jing! Boo luen see, boo luen doon,
鬼子趕出境.不論西,不論東
We will nev - er let them rest, Ev - ery-where our guer - ril - la bands,
Choong bay ping, dow1) nan7) jing, Dow1) chu yoo wo - men yoo jee duay,
從北平,到南京,到處有我们遊击隊,
3
cresc.

7) nan rhymes with don


Lib - er - ate — the peas - ant lands, The foe will find no
Dow1) choo yoo wo - men how dee shoong, Kan8) er9) bun jooin5) fa
到處有我们好弟兄, 看日本軍閥
wel - come here, He'll find in - stead his end is near.
yoo shuh mo yoong? Kan8) er9) bun jooin4) fa yoo shuh mo yoong?
有什麼用? 看日本軍閥有什麼用?
We fight for lib - er - ty, For true de - moc - ra - cy, De -
Dow1) dee run ho fang chü, Ba guay tze gan3) choo jing, Dow1)
到敵人後方去把鬼子趕出境, 到
stroy the en - e - my And set our coun - try free!
dee run ho fang chü, Ba guay tze gan3) choo jing!
敵人後方去, 把鬼子趕出境、

8) kan rhymes with don. 9) er rhymes with sir.


f
Then the flag of Sun Yat-sen Will
Wo-men dee chee jer ts'ah pien liow10) doom san shun,
我们的旗幟插遍了東三省,
mf
f
fly through-out all Chi-na once a-gain!
Wo-men dee chee jer ts'ah pien liow10) hwang huh doong!
我们的旗幟插遍了黄河東.
f
p Faster
We fight for lib-er-ty, For true de-moc-ra-cy, De-
Dow1) dee run ho fang chü, Ba guay tze gan choo jing, Dow1)
到敵人後方去,把鬼子趕出境,到
p
stroy the en-e-my And set our coun-try free! Chi-na will be free!
dee run ho fang chü, Ba guay tze gan choo jing! Ba guay tze gan choo jing!
敵人後方去,把鬼子趕出境!把鬼子趕出境!
rit.
f
rit.
f

·) liow rhymes with "meow."

ROAD BUILDING SONG

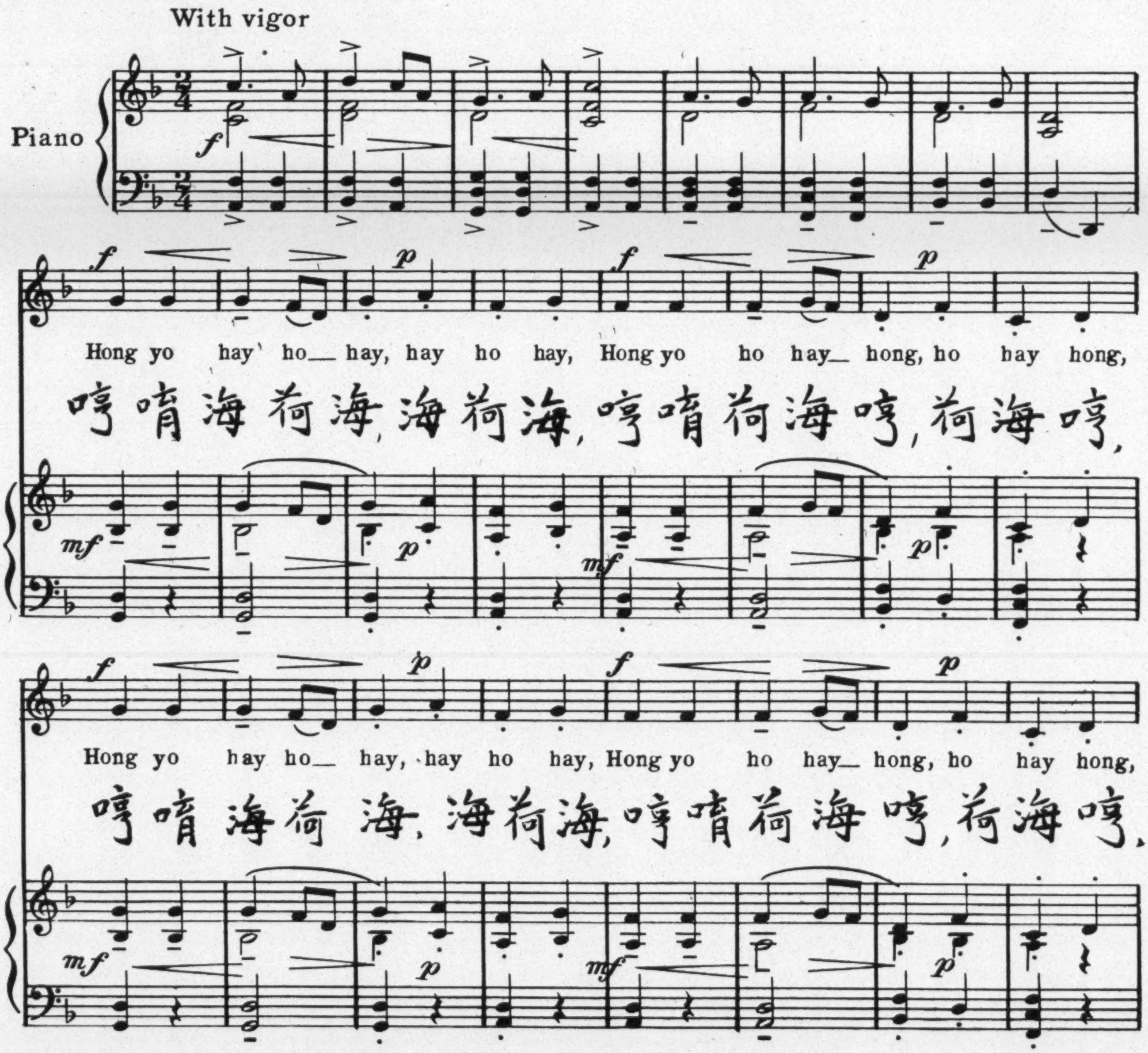
大路歌

Wherever China's millions work for freedom, the pounding rhythms of the "Road Building Song" can be heard. The miracle of the Burma-Stillwell Road, the mammoth airfields for China-based American planes, were built to the rhythm of this popular work song. It is entirely fitting that this song should have been written by Nieh Erh, the composer of "Cheelai," for the Ledo-Burma Road is a Freedom Road to the Chinese people, and a direct link between China and the United States. It was built with Chinese labor and American funds, and was renamed in honor of our own Gen. Stillwell, who helped supervise its construction.

China is not yet an industrial country; therefore the machinery used in road building is extremely primitive. An iron roller, "mighty as a mountain", and pulled by hundreds of laborers with their bare hands, is used to level the road. It is in tribute to them that Nieh Erh begins his song with the traditional Chinese laborer's chant "Hong yo hay ho hay!"

Chinese text by SUN YÜ
English text by EVELYN MODOI

Music by NIEH ERH
Arranged by EVELYN MODOI


With vigor
Piano
f
p
mf
Hong yo hay ho— hay, hay ho hay, Hong yo ho hay— hong, ho hay hong,
哼唷海荷海，海荷海，哼唷荷海哼，荷海哼，
Hong yo hay ho— hay, hay ho hay, Hong yo ho hay— hong, ho hay hong,
哼唷海荷海，海荷海，哼唷荷海哼，荷海哼，

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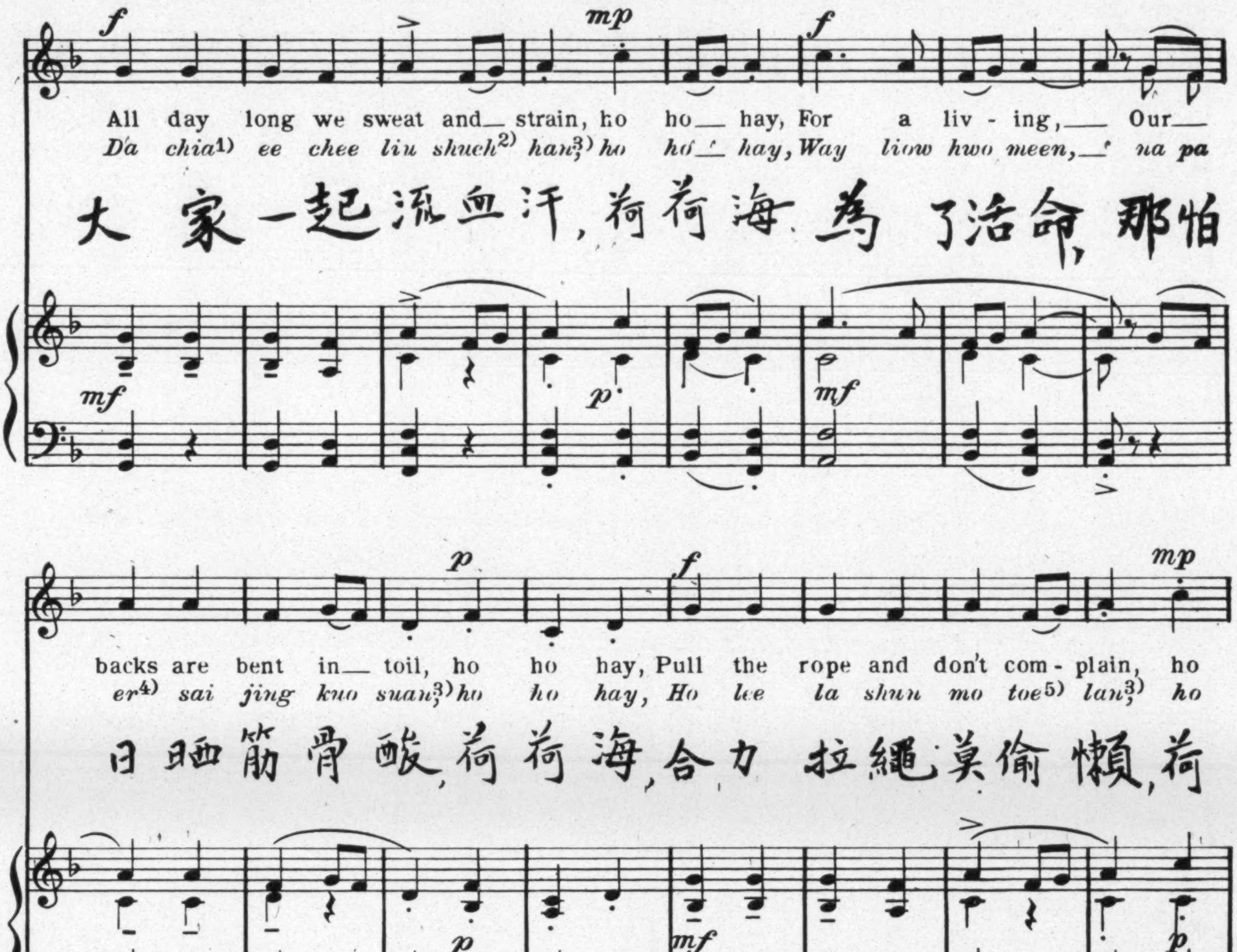
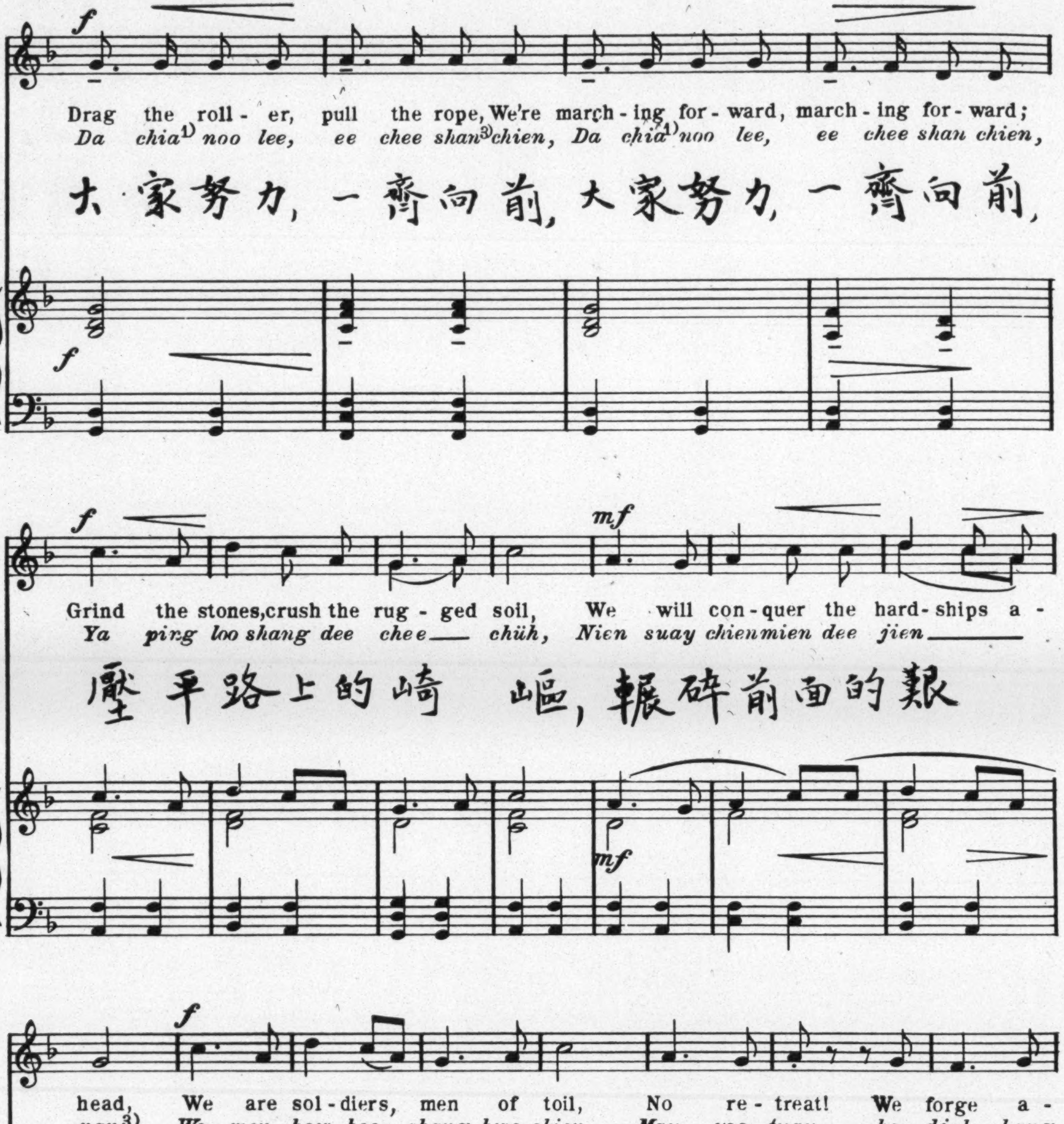
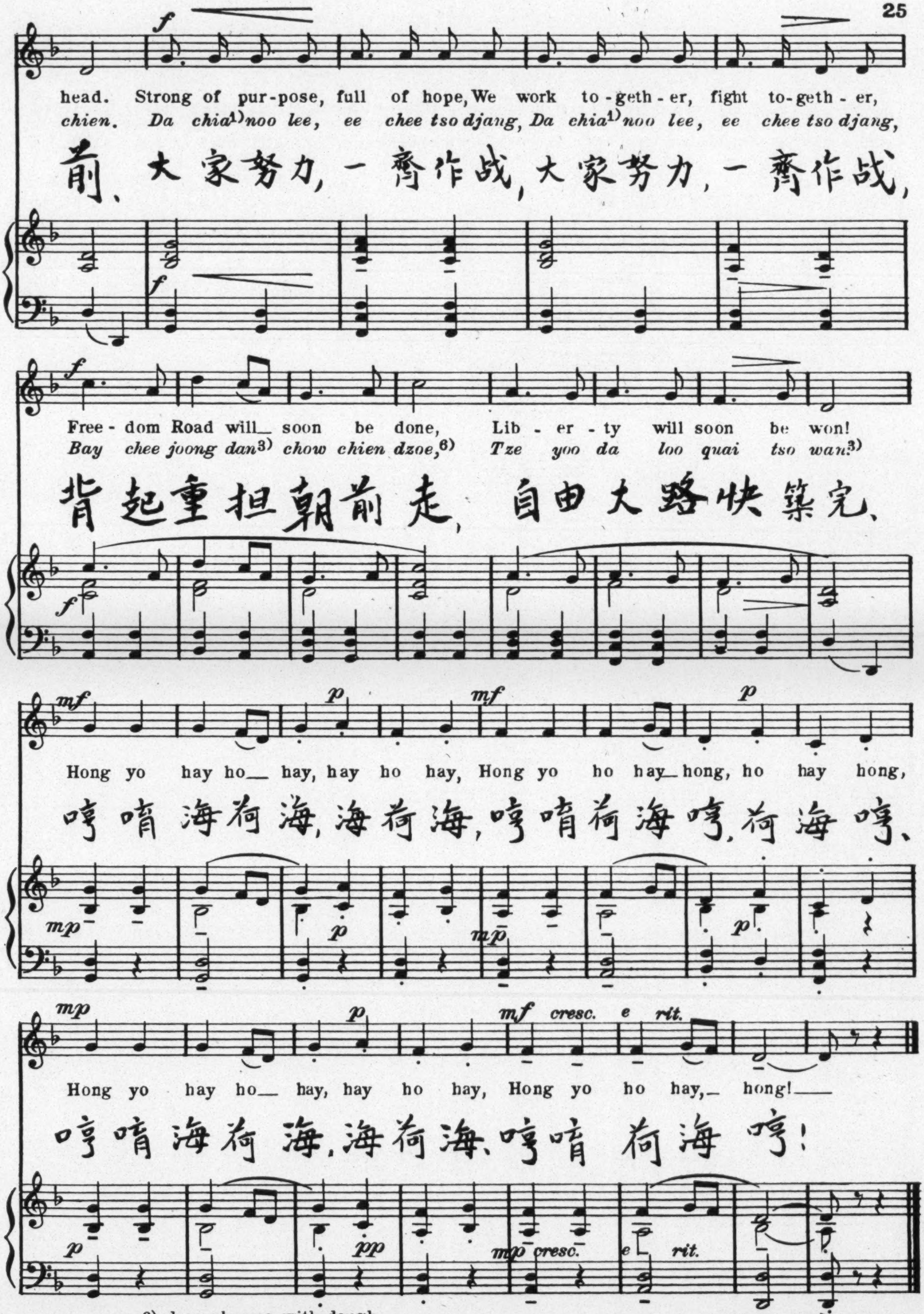

f
mp
f
All day long we sweat and_ strain, ho ho_ hay, For a liv - ing,__ Our__
Da chia1) ee chee liu shueh2) han,3) ho ho_ hay, Way liow hwo meen,_ na pa
大家一起流血汗，荷荷海．為了活命，那怕
mf
p
mf
p
f
mp
backs are bent in_ toil, ho ho hay, Pull the rope and don't com - plain, ho
er4) sai jing kuo suan,3) ho ho hay, Ho lee la shun mo toe5) lan,3) ho
日晒筋骨酸，荷荷海，合力拉繩，莫偷懶，荷
p
mf
p
f
p
ho_ hay, Drag the roll - er,___ and_ crush the ston - y_ soil, ho ho hay.
ho_ hay, Tuan3) djieh ee_ sing,___ na pa tieh gwun joong roo san,3) ho ho hay.
荷海，團結一心，那怕鉄滾重如山，荷荷海．
f
p

1) chia pronounced "djia".
2) shueh, one syllable, pronounced "shwŭh".
3) han, suan, tuan, lan and san rhyme with don.
4) er rhymes with sir.
5) toe rhymes with dough.


f
Drag the roll-er, pull the rope, We're march-ing for-ward, march-ing for-ward;
Da chia1) noo lee, ee chee shan3)chien, Da chia1) noo lee, ee chee shan chien,
大家努力，一齊向前，大家努力，一齊向前，
f
mf
Grind the stones, crush the rug-ged soil, We will con-quer the hard-ships a-
Ya ping loo shang dee chee chüh, Nien suay chienmien dee jien
壓平路上的崎嶇，輾碎前面的艱
mf
f
head, We are sol-diers, men of toil, No re-treat! We forge a-
nan,3) Wo-men how bee shang hwo shien, May yoo tuay ho djuh shang
難，我们好比上火線，沒有退後只向
f


head. Strong of pur-pose, full of hope, We work to-geth-er, fight to-geth-er,
chien. Da chia1) noo lee, ee chee tso djang, Da chia1) noo lee, ee chee tso djang,
前、大家努力，一齊作战，大家努力，一齊作战，
Free-dom Road will soon be done, Lib-er-ty will soon be won!
Bay chee joong dan3) chow chien dzoe,6) Tze yoo da loo quai tso wan3)
背起重担朝前走，自由大路快築完、
Hong yo hay ho hay, hay ho hay, Hong yo ho hay hong, ho hay hong,
哼唷海荷海，海荷海，哼唷荷海哼，荷海哼、
Hong yo hay ho hay, hay ho hay, Hong yo ho hay, hong!
哼唷海荷海，海荷海、哼唷荷海哼！
f
mf
p
mp
pp
mf cresc. e rit.
mp cresc. e rit.

6) dzoe rhymes with dough

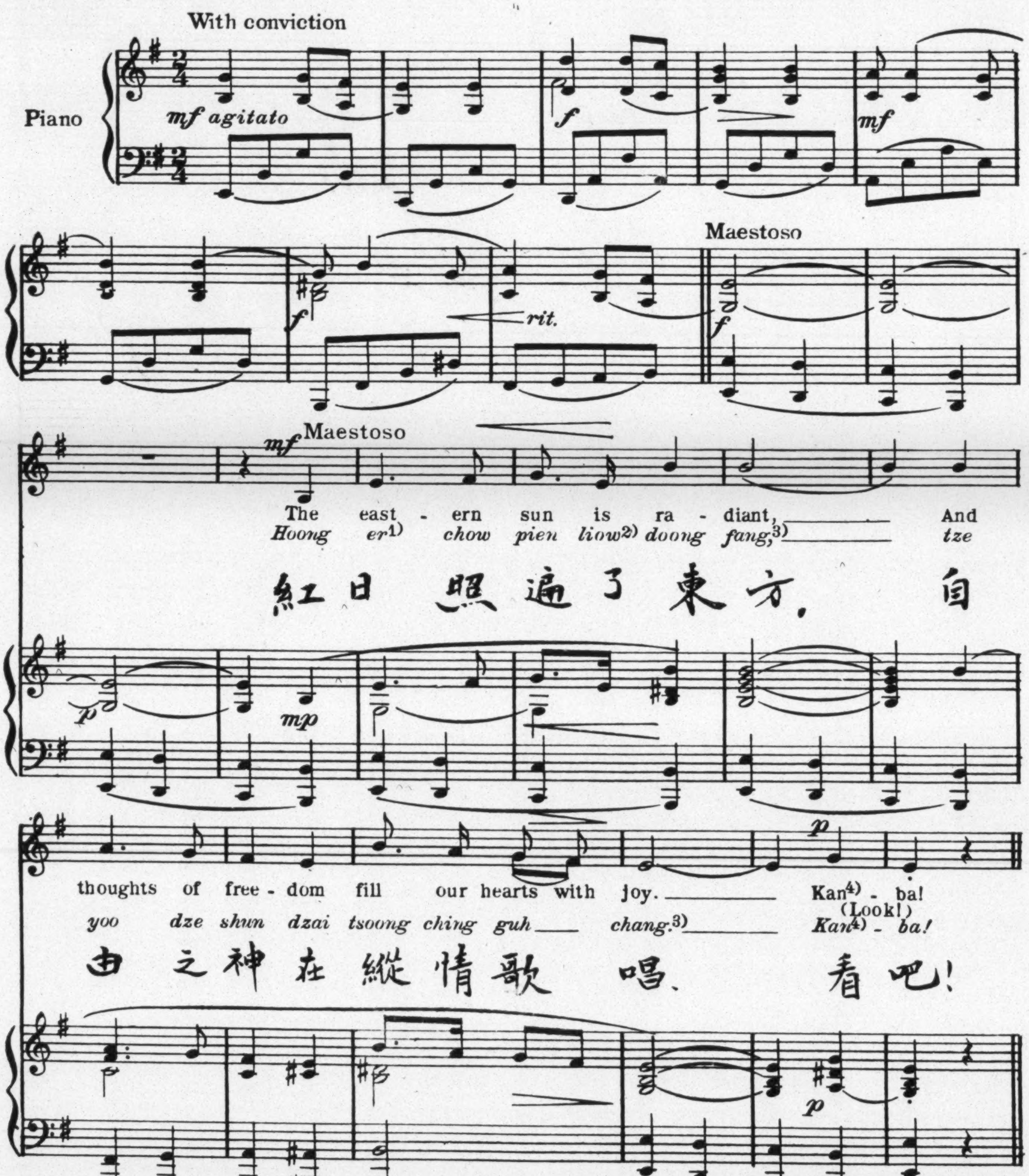
TAIHONG MOUNTAIN

太行山上

Taihong Mountain is a famous guerrilla base on the borderline of the Shansi Honan province. The beauty, the strength, and the spirit of the people in that area, and their devotion to the cause of freedom, are aptly described in this song. Sie Sing-hai, who wrote the music, is also the composer of "China Will Be Free," which is included in this collection.

Chinese text by KWEI TOW-SHUNG
English text by EVELYN MODOI

Music by SIE SING-HAI
Arranged by EVELYN MODOI


With conviction
Piano
mf agitato
f
mf
Maestoso
f
rit.
Maestoso
mf
The east - ern sun is ra - diant, And
Hoong er1) chow pien liow2) doong fang,3) tze
紅日照遍了東方，自
p
mp
thoughts of free - dom fill our hearts with joy. Kan4) - ba! (Look!)
yoo dze shun dzai tsoong ching guh chang.3) Kan4) - ba!
由之神在縱情歌唱、看吧！
p
p

---

1) er rhymes with sir. 2) liow and jiow rhyme with "meow". 3) fang, chang, tsiang, hang, shang, djang, yang, lang, chuang and wang rhyme with gong. 4) kan, san, wan and ran rhyme with don.

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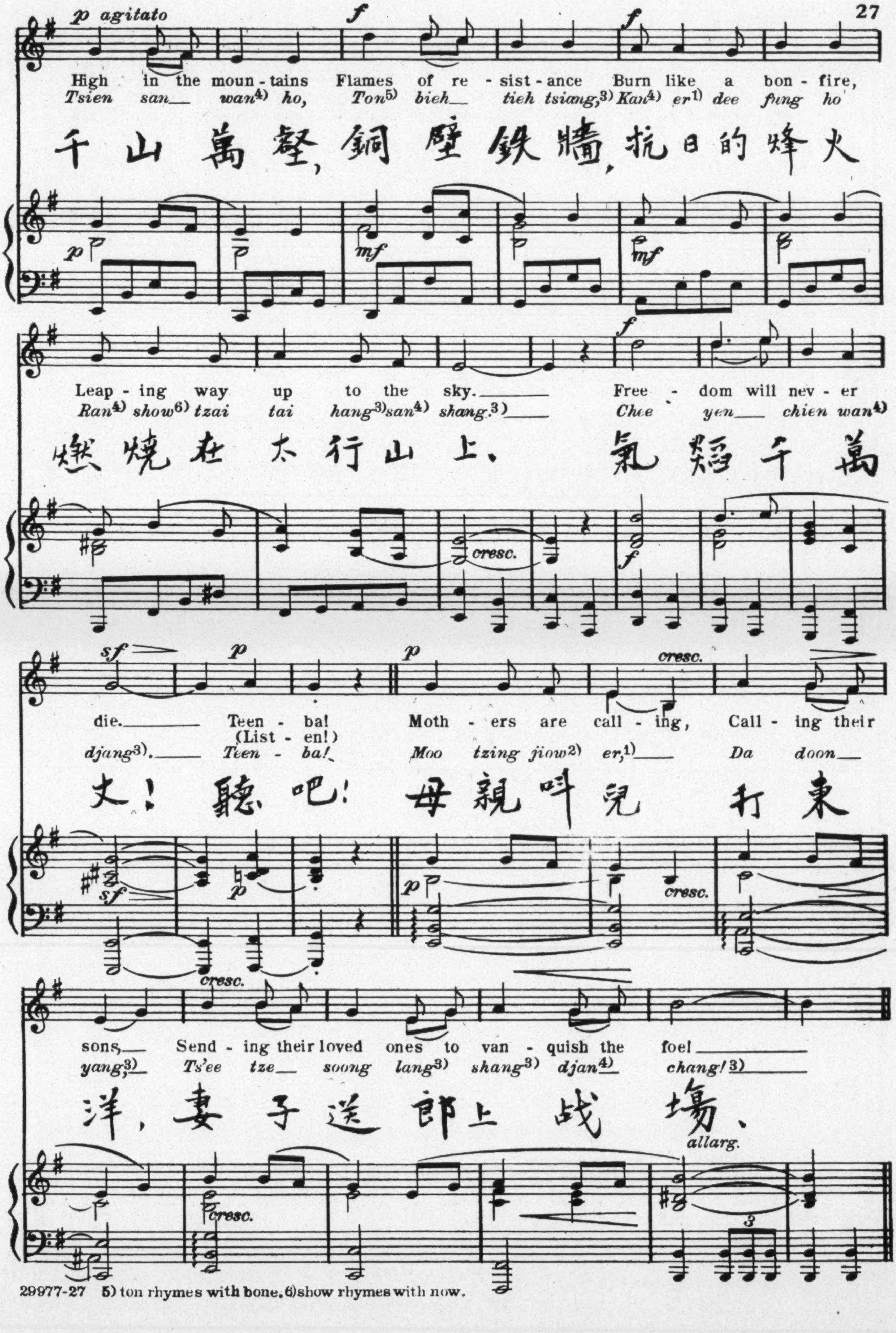
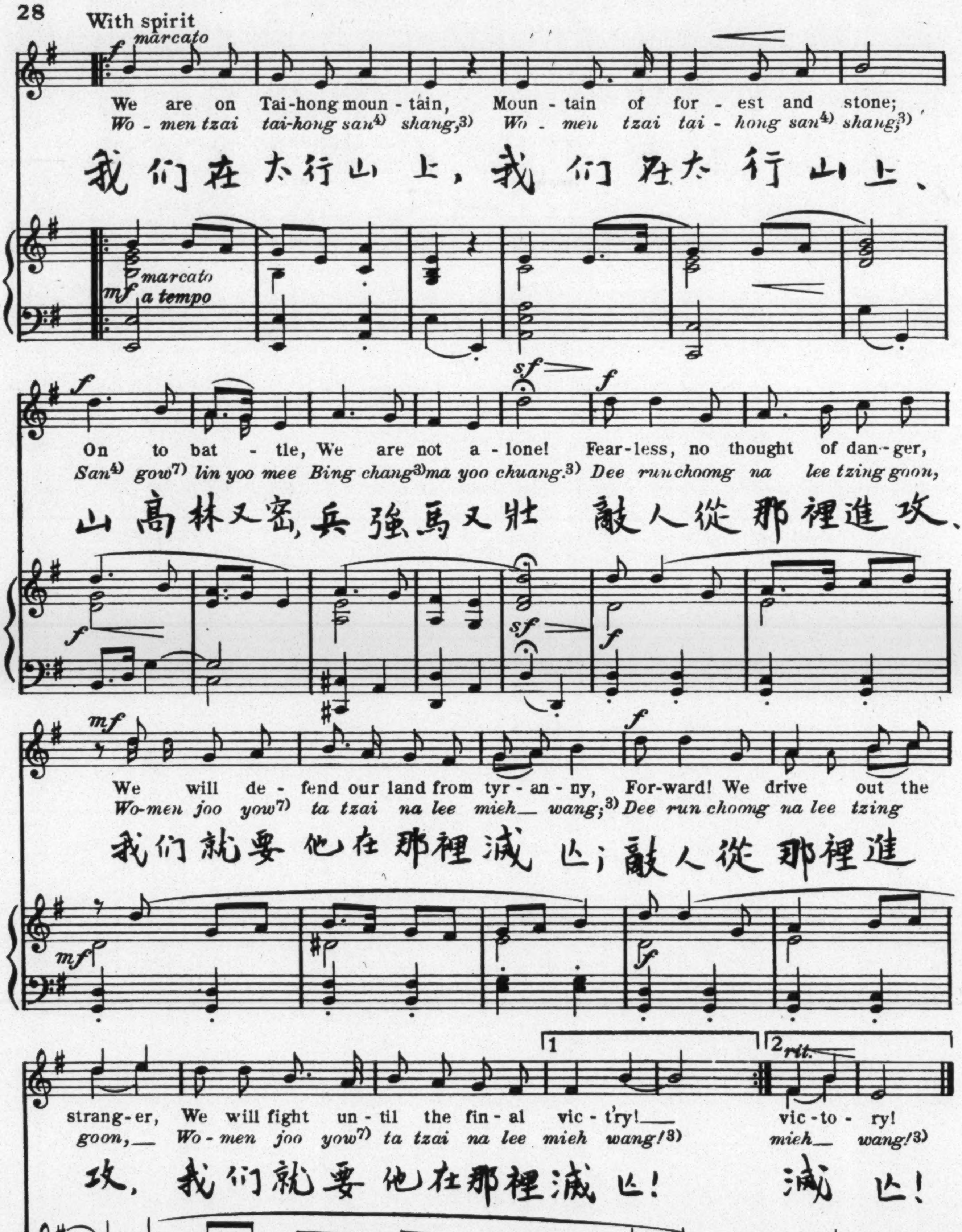

p agitato
f
f
High in the moun-tains Flames of re-sist-ance Burn like a bon-fire,
Tsien san__ wan4) ho, Ton5) bieh__ tieh tsiang,3) Kan4) er1) dee fung ho
千山萬壑,銅壁鉄牆,抗日的烽火
p
mf
mf
f
Leap-ing way up to the sky.____ Free-dom will nev-er
Ran4) show6) tzai tai hang3)san4) shang.3)____ Chee yen__ chien wan4)
燃燒在太行山上、氣燄千萬
cresc.
f
sf
p
p
cresc.
die.____ Teen-ba! (List-en!) Moth-ers are call-ing, Call-ing their
djang3).____ Teen-ba! Moo tzing jiow2) er,1)____ Da doon__
丈!聽吧!母親叫兒打東
sf
p
p
cresc.
cresc.
sons,__ Send-ing their loved ones to van-quish the foe!____
yang;3)__ Ts'ee tze__ soong lang3) shang3) djan4) chang!3)____
洋,妻子送郎上战場、
allarg.
cresc.
3

5) ton rhymes with bone. 6) show rhymes with now.


With spirit
marcato
f
We are on Tai-hong moun - tain, Moun - tain of for - est and stone;
Wo - men tzai tai-hong san4) shang,3) Wo - men tzai tai - hong san4) shang;3)
我们在太行山上，我们在太行山上、
mf marcato a tempo
f sf f
On to bat - tle, We are not a - lone! Fear-less, no thought of dan-ger,
San4) gow7) lin yoo mee Bing chang3) ma yoo chuang.3) Dee run choong na lee tzing goon,
山高林又密，兵強馬又壯 敵人從那裡進攻、
mf f
We will de - fend our land from tyr - an - ny, For-ward! We drive out the
Wo-men joo yow7) ta tzai na lee mieh wang;3) Dee run choong na lee tzing
我们就要他在那裡滅亡；敵人從那裡進
1 2 rit.
strang-er, We will fight un - til the fin - al vic - t'ry! vic - to - ry!
goon, Wo - men joo yow7) ta tzai na lee mieh wang!3) mieh wang!3)
攻，我们就要他在那裡滅亡！ 滅亡！
rit.

7) gow and yow rhyme with now.

A List of Important Chinese Patriotic[*] Holidays

Mar.	12	China's Arbor Day and anniversary of Dr. Sun Yat-sen's death.
May	4	Youth Day (commemorating student demonstrations against foreign domination of China, May 4, 1919).
July	7	Anniversary of Chinese resistance against Japan. (July 7, 1937).
Sep.	18	Anniversary of the Manchurian incident. (Japan invaded Manchuria on Sep. 18, 1931).
Oct.	10	"Double Ten" celebration, China's "July 4th". (China became a republic on Oct. 10, 1911).
Nov.	12	Dr. Sun Yat-Sen's birthday.
Dec.	12	Confucius' birthday and Teachers' Day. (Confucius was considered a great teacher. Celebrating his birthday honors all teachers).

Pronunciation of Romanized Chinese[†] Words and Word Endings

ai	(*cheelai*, *dai*, *sai*, *hai*, *ts'ai*) is a dipthong, pronounced like *i* in bite.
an	(*kan*, *san*, *wan*, *nean*) rhymes with don.
ang	(*djang*, *lang*, *liang*, *shang*) as in gong.
ay	(*may*, *bay*, *hay*) as in say.
ieh	(*dieh*, *pieh*, *tieh*, *djieh*) as in yes.
ing	(*ying*, *ping*, *jing*) as in sing.
iow	(*piow*, *liow*, *siow*) as in "meow".
iu	(*siu*, *liu*) pronounced "you".
o	(*po*, *jo*, *ho*, *tso*, *gwo*) pronounced "awe".
oo	(*koo*, *boo*, *foo*) as in too.
ong	(*hong*, *kong*) as in gong.
ow	(*dow*, *bow*, *how*, *low*) rhymes with now.
un	(*shun*, *run*, *nun*, *dun*) as in bun.
ung	(*hung*, *fung*, *shung*) as in sung.
uay	(*suay*, *shuay*, *tzuay*, *chuay*, *duay*) pronounced "way".

chuh, *djuh*, *huh*, *guh*, *shuh*, all have a neutral vowel, as in *the* (*th'*).
yu, *chu*, etc., pronounced with a tight *u*, as *u umlaut*, or French *u*.

---

[*] A list of traditional Chinese ceremonial holidays has not been included because of lack of space.

[†] The Romanized Chinese text should be read as phonetic English. There has been no attempt to use the traditional system of transliteration, as it is too complicated for anyone who has not specialized in speech.

CARL FISCHER
MUSIC

(L) Printed in U.S.A

March 2nd 1944.

Dear Mr. Robson;

Will you please do me favor of singing my song "The Red Sister", on March 12th, at Carnegie Hall?

You have Aaron Fischmans letter which has all details and both Mr. Fischman and I would appreciate this favor.

I know what a busy person you are, but this song is so definitely "your song" - that's why I want so much to have you sing it.

May I go over "The Red Sister" with you?

Miss Sommers is expecting my call to get your answer.

Sincerely,

Miss Bobbs Travis.

Ch. 2-9660.

THE RED SISTER.

LYRICS
BY
MISCHA FIELDS

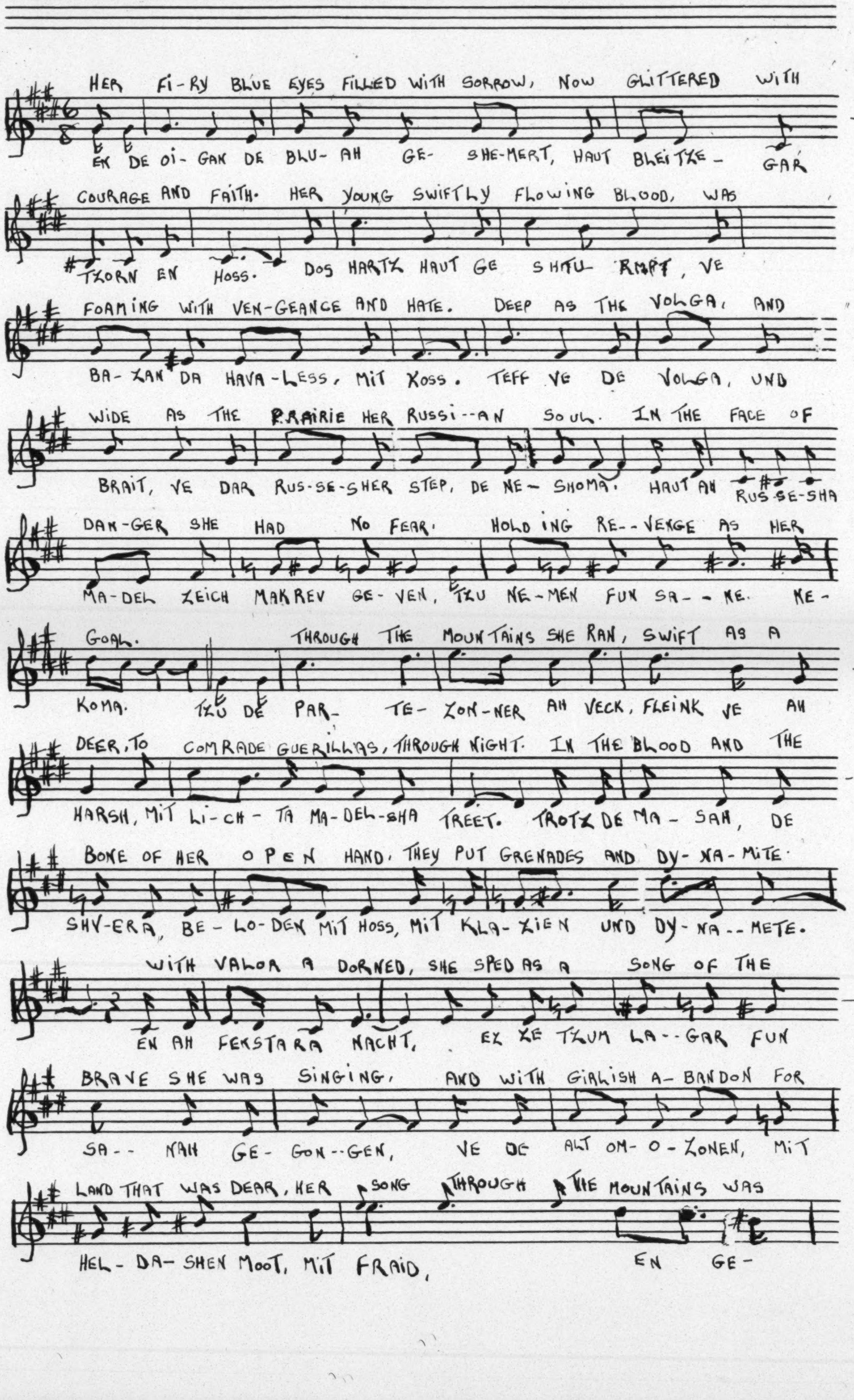
MUSIC
BY
BOBBS TRAVIS.

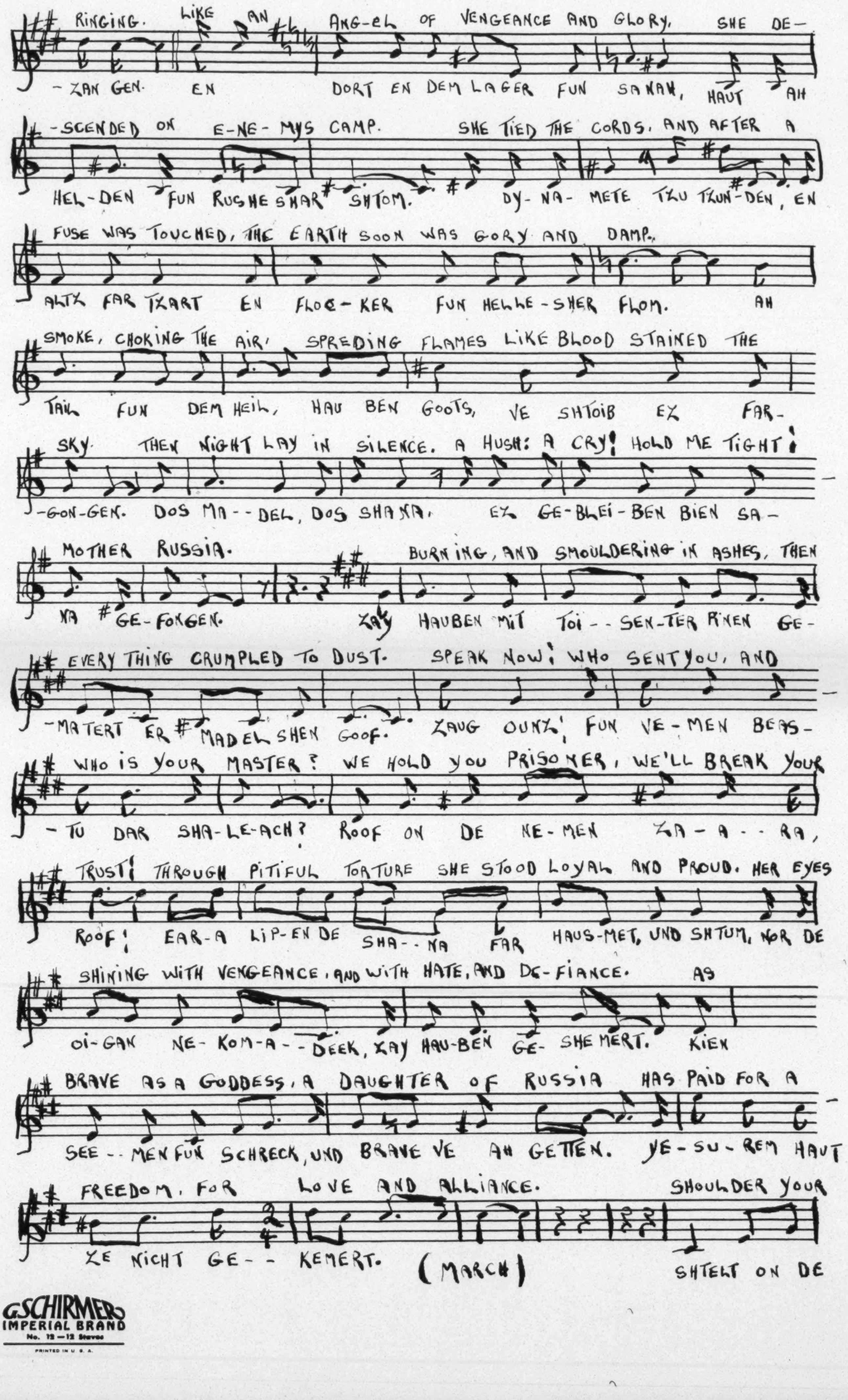
CONCERT EDITION

(WITH REVISED ENGLISH TRANSLATION)

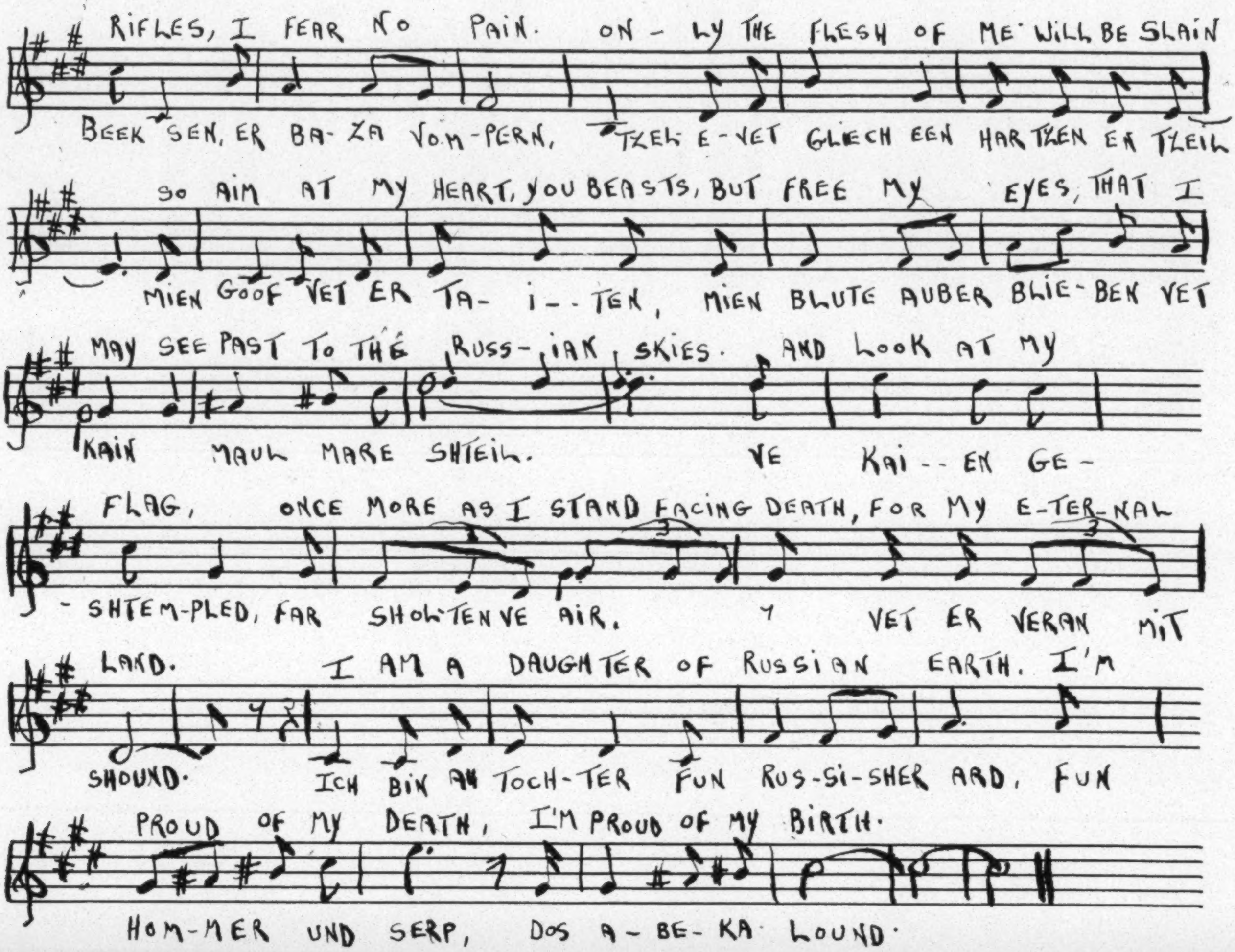
THE RED SISTER

(THE RUSSIAN SNIPER GIRL.)


HER FI-RY BLUE EYES FILLED WITH SORROW, NOW GLITTERED WITH
EK DE OI-GAN DE BLU-AH GE- SHE-MERT, HAUT BLEITZE- GAR
COURAGE AND FAITH. HER YOUNG SWIFTLY FLOWING BLOOD, WAS
TZORN EN HOSS. DOS HARTZ HAUT GE SHTU- RMPT, VE
FOAMING WITH VEN-GEANCE AND HATE. DEEP AS THE VOLGA, AND
BA-ZAN DA HAVA-LESS, MIT KOSS. TEFF VE DE VOLGA, UND
WIDE AS THE PRAIRIE HER RUSSI--AN SOUL. IN THE FACE OF
BRAIT, VE DAR RUS-SE-SHER STEP, DE NE- SHOMA. HAUT AH RUS-SE-SHA
DAN-GER SHE HAD NO FEAR. HOLD ING RE--VENGE AS HER
MA-DEL ZEICH MAKREV GE- VEN, TZU NE-MEN FUN SA-- KE. KE-
GOAL. THROUGH THE MOUNTAINS SHE RAN, SWIFT AS A
KOMA. TZU DE PAR- TE- ZON-NER AH VECK, FLEINK VE AH
DEER, TO COMRADE GUERILLAS, THROUGH NIGHT. IN THE BLOOD AND THE
HARSH, MIT LI-CH- TA MA-DEL-SHA TREET. TROTZ DE MA- SAH, DE
BONE OF HER OPEN HAND, THEY PUT GRENADES AND DY-NA-MITE.
SHV-ERA, BE-LO-DEN MIT HOSS, MIT KLA-ZIEN UND DY-NA--METE.
WITH VALOR A DORNED, SHE SPED AS A SONG OF THE
EN AH FEKSTARA NACHT, EZ ZE TZUM LA--GAR FUN
BRAVE SHE WAS SINGING, AND WITH GIRLISH A-BANDON FOR
SA-- NAH GE- GON--GEN, VE DE ALT OM-O-ZONEN, MIT
LAND THAT WAS DEAR, HER SONG THROUGH THE MOUNTAINS WAS
HEL-DA-SHEN MOOT, MIT FRAID, EN GE-


RINGING. LIKE AN ANG-EL OF VENGEANCE AND GLORY, SHE DE-
-ZAN GEN. EN DORT EN DEM LAGER FUN SANAH, HAUT AH
-SCENDED ON E-NE-MYS CAMP. SHE TIED THE CORDS. AND AFTER A
HEL-DEN FUN RUSHESHAR SHTOM. DY-NA-METE TZU TZUN-DEN, EN
FUSE WAS TOUCHED, THE EARTH SOON WAS GORY AND DAMP.
ALTZ FAR TZART EN FLOC-KER FUN HELLE-SHER FLOM. AH
SMOKE, CHOKING THE AIR, SPREDING FLAMES LIKE BLOOD STAINED THE
TAIL FUN DEM HEIL, HAU BEN GOOTS, VE SHTOIB EZ FAR-
SKY. THEN NIGHT LAY IN SILENCE. A HUSH: A CRY! HOLD ME TIGHT!
-GON-GEN. DOS MA--DEL, DOS SHANA, EZ GE-BLEI-BEN BIEN SA-
MOTHER RUSSIA. BURNING, AND SMOULDERING IN ASHES, THEN
NA GE-FONGEN. ZAY HAUBEN MIT TOI--SEN-TER RINEN GE-
EVERYTHING CRUMPLED TO DUST. SPEAK NOW! WHO SENT YOU, AND
-MATERT ER MADEL SHEN GOOF. ZAUG OUNZ! FUN VE-MEN BEAS-
WHO IS YOUR MASTER? WE HOLD YOU PRISONER, WE'LL BREAK YOUR
-TU DAR SHA-LE-ACH? ROOF ON DE NE-MEN ZA-A--RA,
TRUST! THROUGH PITIFUL TORTURE SHE STOOD LOYAL AND PROUD. HER EYES
ROOF! EAR-A LIP-EN DE SHA--NA FAR HAUS-MET, UND SHTUM, NOR DE
SHINING WITH VENGEANCE, AND WITH HATE, AND DE-FIANCE. AS
OI-GAN NE-KOM-A--DEEK, ZAY HAU-BEN GE- SHE MERT. KIEN
BRAVE AS A GODDESS, A DAUGHTER OF RUSSIA HAS PAID FOR A
SEE--MEN FUN SCHRECK, UND BRAVE VE AH GETTEN. YE-SU-REM HAUT
FREEDOM. FOR LOVE AND ALLIANCE. SHOULDER YOUR
ZE NICHT GE--KEMERT. (MARCH) SHTELT ON DE

G.SCHIRMER'S
IMPERIAL BRAND
No. 12 — 12 Staves
PRINTED IN U.S.A.


RIFLES, I FEAR NO PAIN. ON - LY THE FLESH OF ME WILL BE SLAIN
BEEK SEN, ER BA - ZA VOM - PERN, TZEL E - VET GLECH EEN HAR TZEN ER TZEIL.
SO AIM AT MY HEART, YOU BEASTS, BUT FREE MY EYES, THAT I
MIEN GOOF VET ER TA - I - - TEN, MIEN BLUTE AUBER BLIE - BEN VET
MAY SEE PAST TO THE RUSS - IAN SKIES. AND LOOK AT MY
KAIN MAUL MARE SHTEIL. VE KAI - - EN GE -
FLAG, ONCE MORE AS I STAND FACING DEATH, FOR MY E - TER - NAL
- SHTEM - PLED, FAR SHOL - TEN VE AIR. VET ER VERAN MIT
LAND. I AM A DAUGHTER OF RUSSIAN EARTH. I'M
SHOUND. ICH BIN AN TOCH - TER FUN RUS - SI - SHER ARD, FUN
PROUD OF MY DEATH, I'M PROUD OF MY BIRTH.
HOM - MER UND SERP, DOS A - BE - KA LOUND.

Miss Bobbs Travis

2 - Horatio St.

Apt. 15 - C.

N.Y 14, N.Y

CH-2-9660

THE RED SISTER

(THE RUSSIAN SNIPER GIRL)

CONCERT EDITION
with revised English translation

To Paul Robson
Sincerely,
Miss Bobbs Travis
2-44

Lyrics by
MICHA FIELDS

Music by
BOBBS TRAVIS

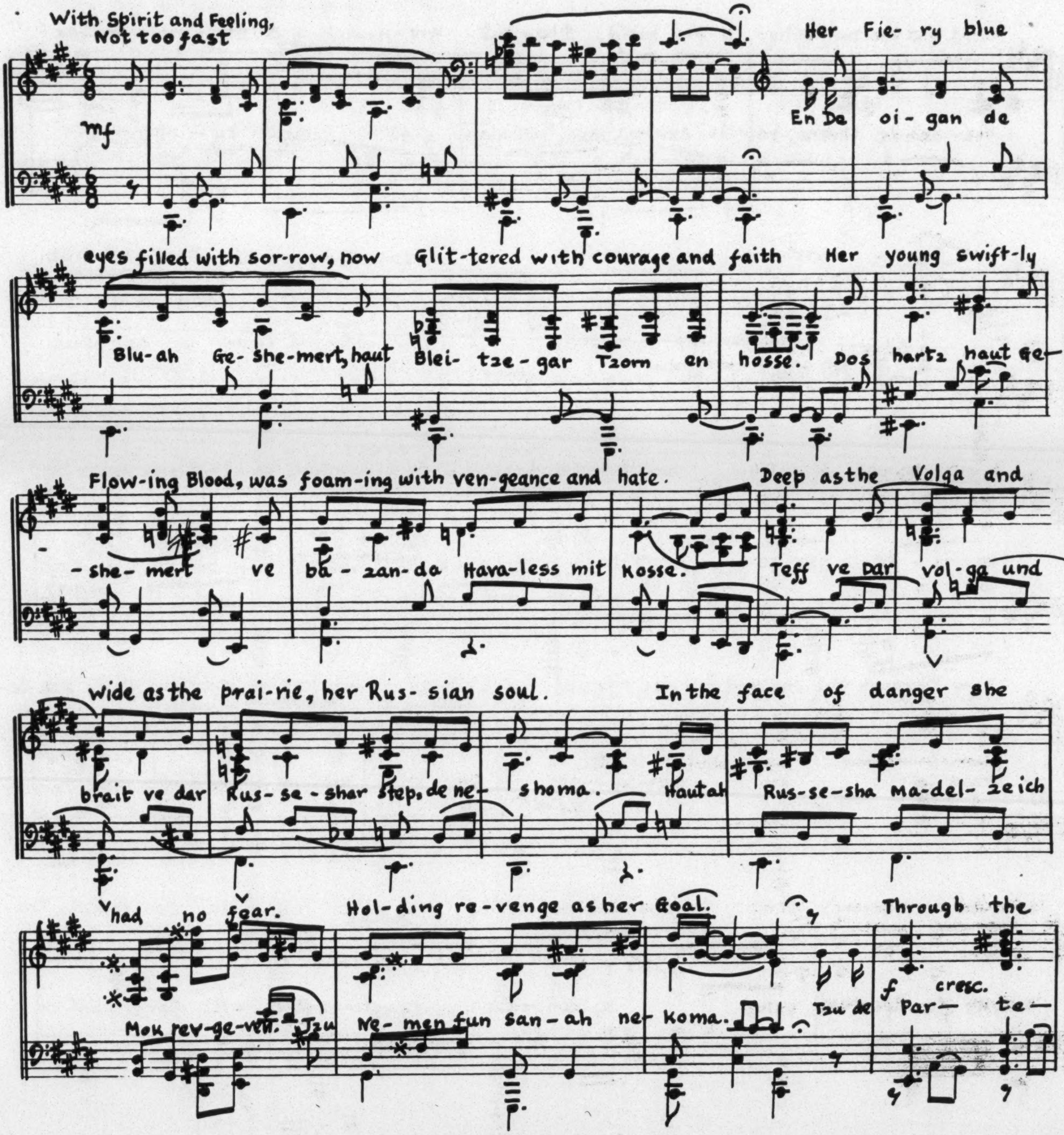
THE RED SISTER

(THE RUSSIAN SNIPER GIRL)

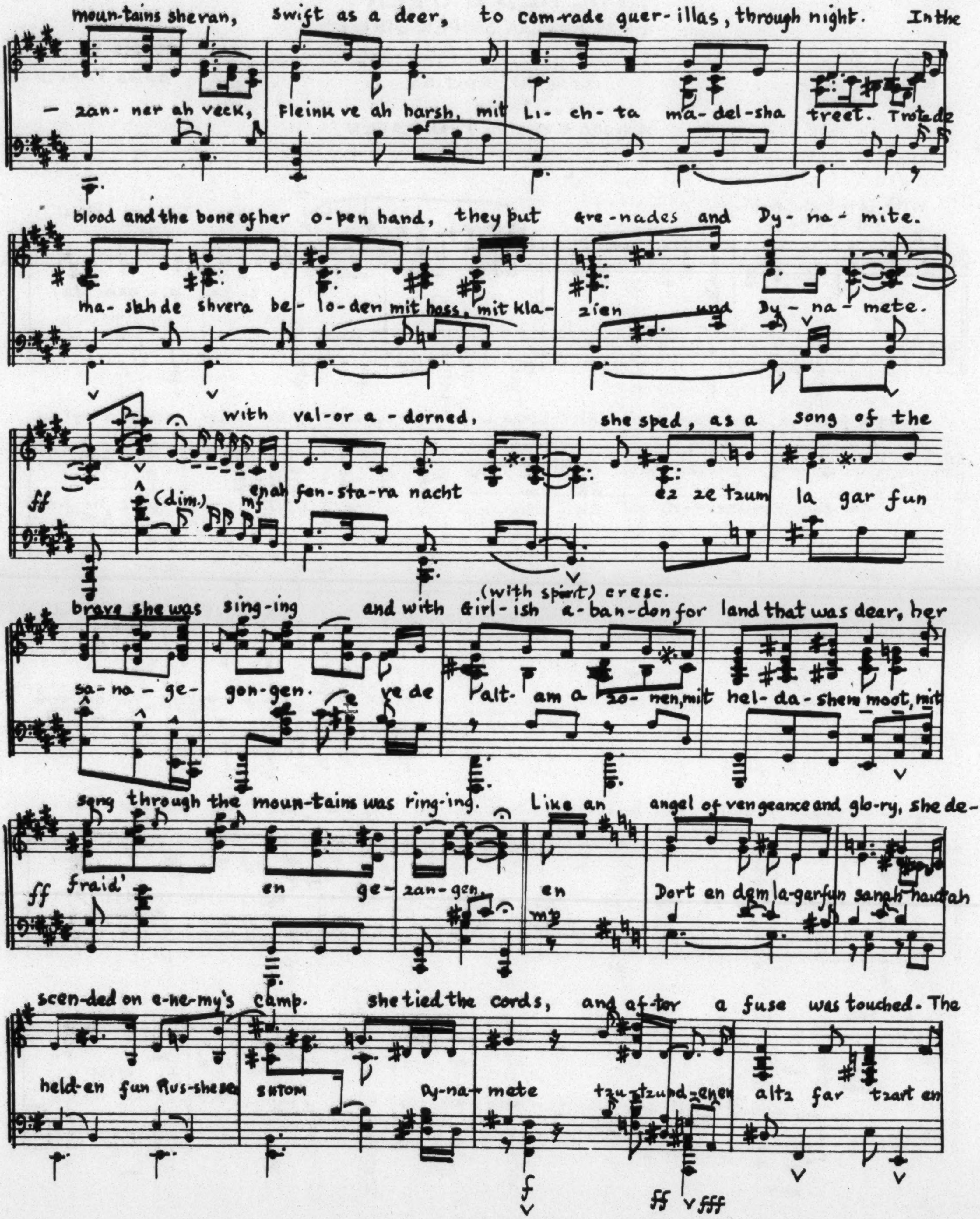
LYRICS BY
MICHA FIELDS

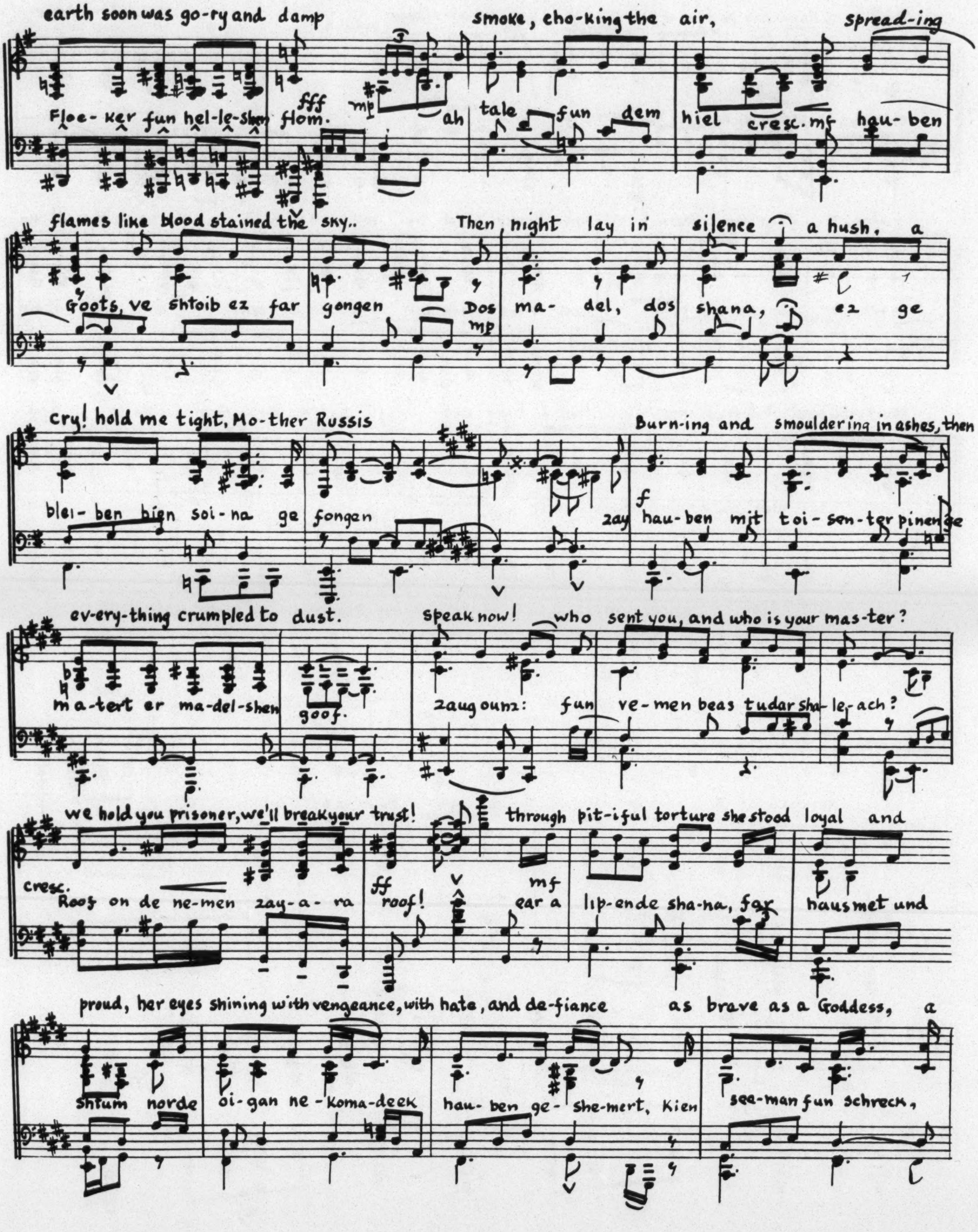
MUSIC BY
Bobs TRAVIS

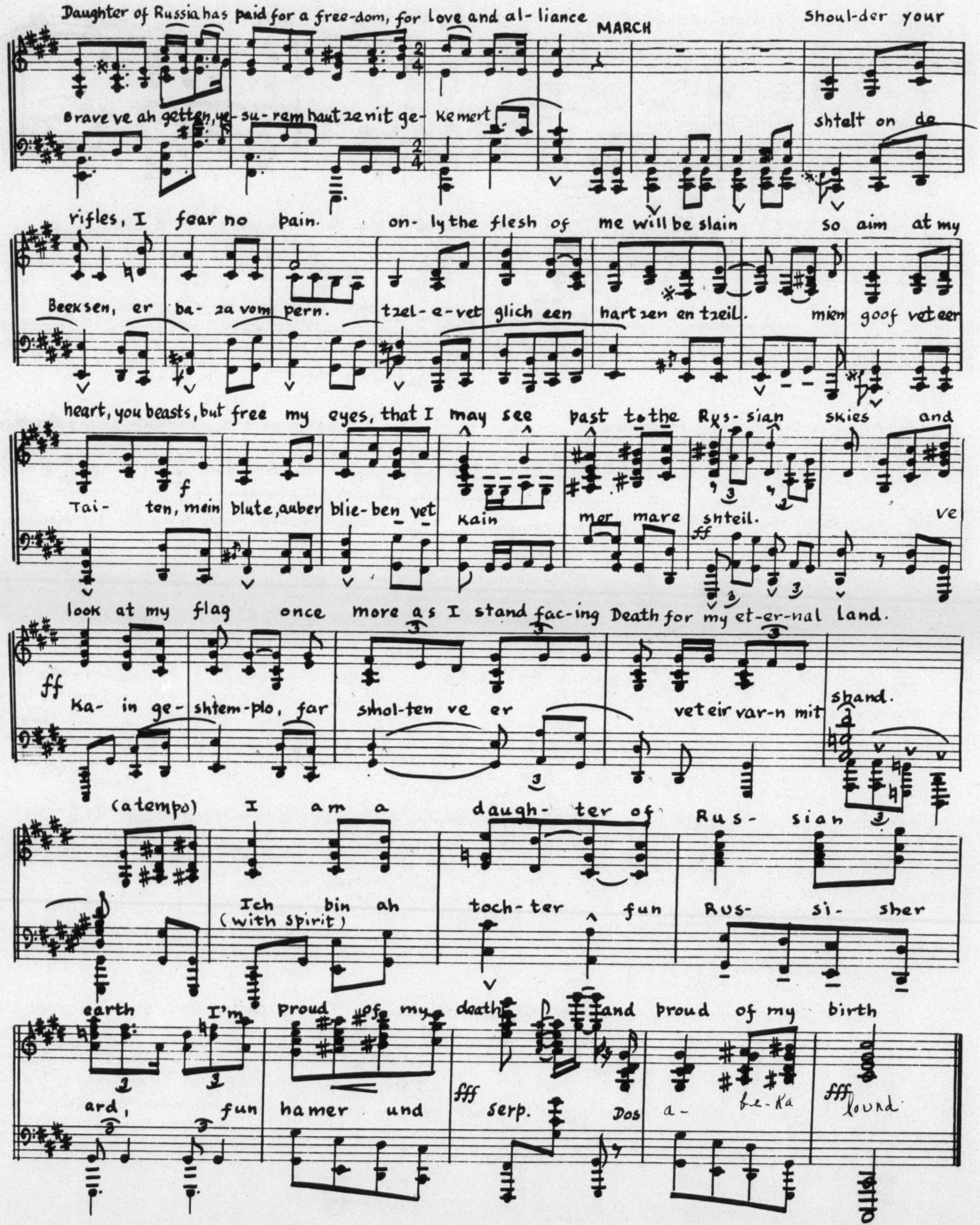
CONCERT EDITION
WITH
REVISED ENGLISH TRANSLATION


With Spirit and Feeling, Not too fast
mf
Her Fie- ry blue
En De oi- gan de
eyes filled with sor-row, now Glit-tered with courage and faith Her young swift-ly
Blu-ah Ge-she-mert, haut Blei- tze-gar Tzorn en hosse. Dos hartz haut Ge-
Flow-ing Blood, was foam-ing with ven-geance and hate. Deep as the Volga and
-she- mert ve ba-zan-da Hava-less mit kosse. Teff ve Dar vol-ga und
wide as the prai-rie, her Rus- sian soul. In the face of danger she
brait ve dar Rus-se-shar step, de ne- shoma. Hautah Rus-se-sha Ma-del-zeich
had no fear. Hol-ding re-venge as her Goal. Through the
Mok rev-ge-ven. Tzu Ne-men fun San-ah ne-koma. Tzu de Par- te-
f cresc.

copyright, 1942


moun-tains she ran, swift as a deer, to com-rade guer-illas, through night. In the
— zan- ner ah veck, Fleink ve ah harsh, mit Li- ch- ta ma-del-sha treet. Trotz de
blood and the bone of her o-pen hand, they put gre-nades and Dy- na - mite.
ma- shh de shvera be- lo-den mit hass, mit kla- zien und Dy- na - mete.
with val-or a-dorned, she sped, as a song of the
ff
(dim.)
mf
enah fen-sta-ra nacht ez ze tzum la gar fun
(with spirit) cresc.
brave she was sing-ing and with Girl-ish a-ban-don for land that was dear, her
sa- na - ge- gon-gen. ve de alt- am a- zo- nen, mit hel-da-shem moot, mit
song through the moun-tains was ring-ing. Like an angel of ven-geance and glo-ry, she de-
ff
fraid' en ge- zan-gen. en Dort en dem la-gar fun sanah hautah
mp
scen-ded on e-ne-my's camp. she tied the cords, and af-ter a fuse was touched - The
held-en fun Rus-shesa shtom Dy-na-mete tzu-tzund-ener altz far tzart en
f
ff
fff


earth soon was go-ry and damp
smoke, cho-king the air,
Spread-ing
Floe-ker fun hel-le-shen flom.
fff
mp
ah
tale fun dem hiel
cresc. mf
hau-ben
flames like blood stained the sky..
Then night lay in silence a hush, a
Goots, ve shtoib ez far gongen
Dos ma-del, dos shana, ez ge
mp
cry! hold me tight, Mo-ther Russis
Burn-ing and smouldering in ashes, then
blei-ben bien soi-na ge fongen
zay hau-ben mit toi-sen-ter pinen ge
f
ev-ery-thing crumpled to dust.
Speak now! who sent you, and who is your mas-ter?
ma-tert er ma-del-shen goof.
zaug ounz: fun ve-men beas tudar sha-le-ach?
we hold you prisoner, we'll break your trust!
through pit-i-ful torture she stood loyal and
cresc.
ff
mf
Roos on de ne-men zay-a-ra roof!
ear a lip-ende sha-na, far hausmet und
proud, her eyes shining with vengeance, with hate, and de-fiance
as brave as a Goddess, a
shtum norde oi-gan ne-koma-deek
hau-ben ge-she-mert, Kien
see-man fun schreck,


Daughter of Russia has paid for a free-dom, for love and al-liance
MARCH
Shoul-der your
Brave ve ah getten, ve-su-rem hautzenit ge-kemert
shtelt on de
rifles, I fear no pain. on-ly the flesh of me will be slain so aim at my
Beeksen, er ba-za vom pern. tzel-e-vet glich een hartzen en tzeil. mien goof veteer
heart, you beasts, but free my eyes, that I may see past to the Rus-sian skies and
f
Tai-ten, mein blute, auber blie-ben vet kain mer mare shteil. ve
ff
look at my flag once more as I stand fac-ing Death for my et-er-nal land.
ff
Ka-in ge-shtem-plo, far shol-ten ve er veteir var-n mit shand.
(a tempo) I am a daugh-ter of Rus-sian
Ich bin ah toch-ter fun Rus-si-sher
(with spirit)
earth I'm proud of my death and proud of my birth
ard, fun hamer und serp. Dos a-be-ka lound
fff
fff

No.1 THE KAYSER MUSIC BINDING CO.
12 staves 64 East Jackson Blvd., Chicago, Ill.

Would you be good enough to forward this song, words by Langston Hughes and music by myself, to Paul Robeson?

Thank you

Elie Siegmeister

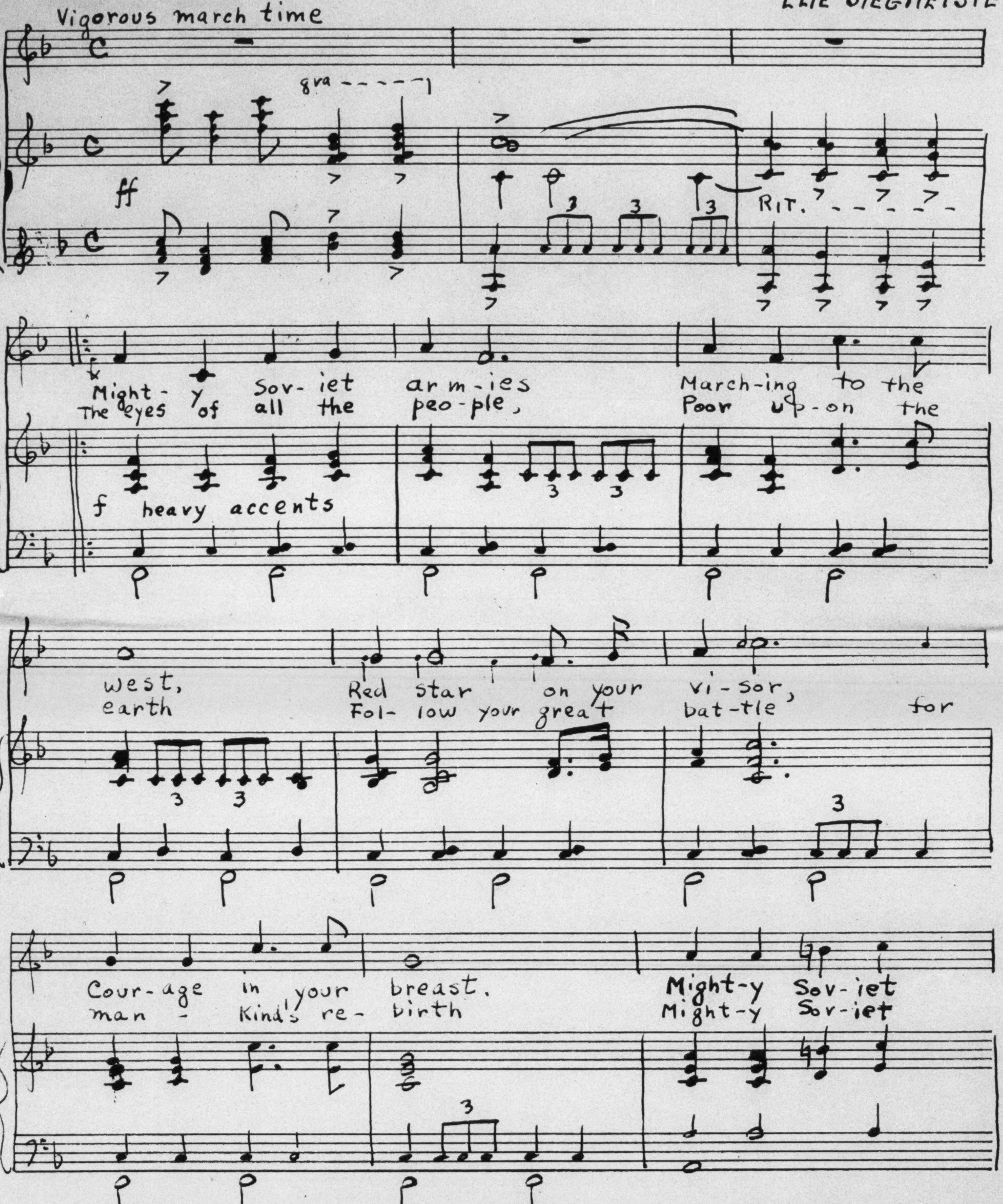
Dedicated to American-Soviet friendship

SALUTE TO THE SOVIET ARMIES

(Solo voice)

POEM BY
LANGSTON HUGHES

MUSIC BY
ELIE SIEGMEISTER



Vigorous march time
8va
ff
3
RIT.
f heavy accents
Might-y Sov-iet ar-m-ies March-ing to the west, Red star on your vi-sor, Cour-age in your breast. Might-y Sov-iet
The eyes of all the peo-ple, Poor up-on the earth Fol-low your great bat-tle for man-kind's re-birth Might-y Sov-iet

12 Staves

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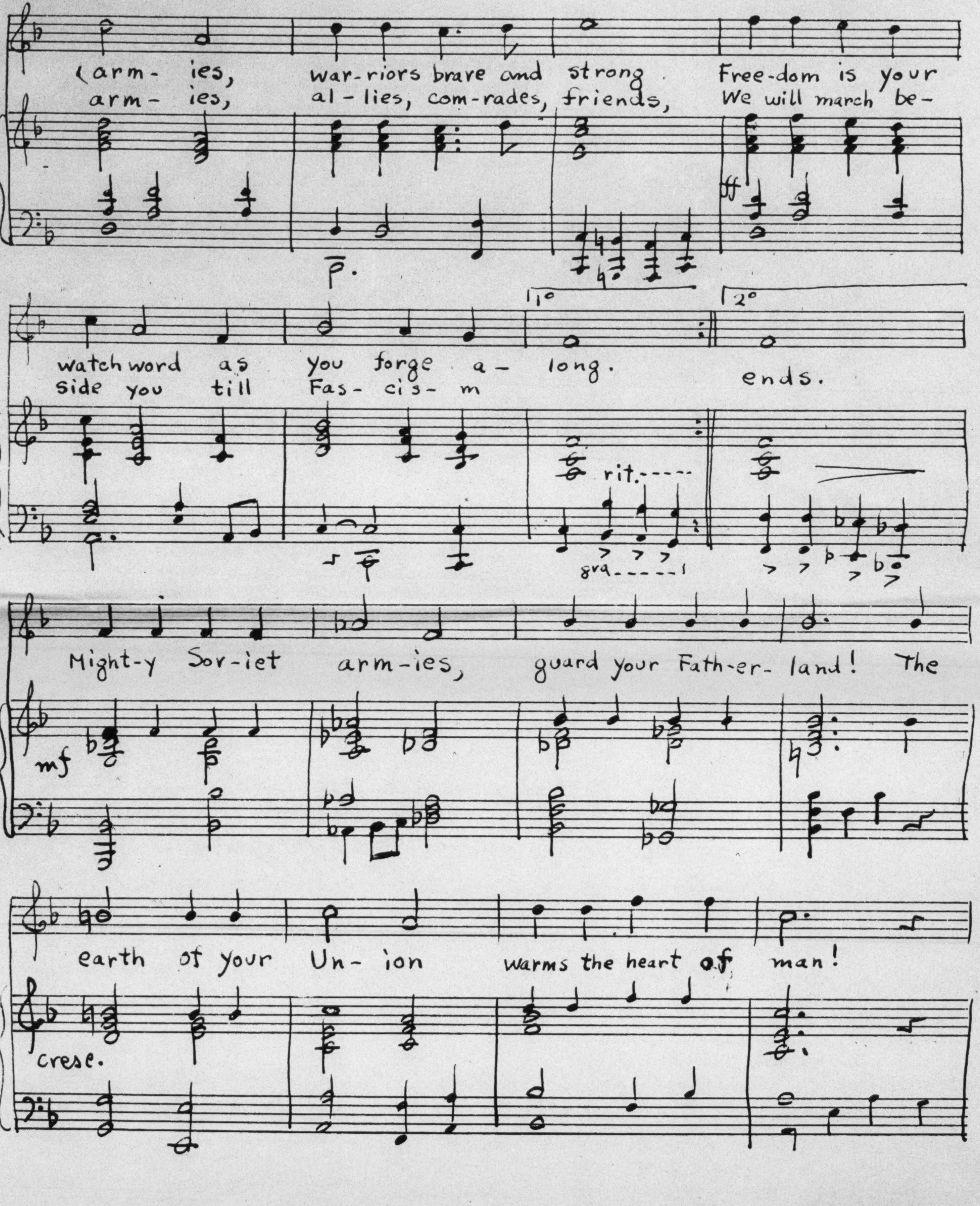
(arm- ies, war-riors brave and strong. Free-dom is your
arm- ies, al-lies, com-rades, friends, We will march be-
ff
watchword as you forge a- long.
side you till Fas- cis- m
1°
2°
ends.
rit.
8va
Might-y Sov-iet arm-ies, guard your Fath-er-land! The
mf
earth of your Un- ion warms the heart of man!
cresc.

12 Staves

Circle Blue Print Co., Inc.
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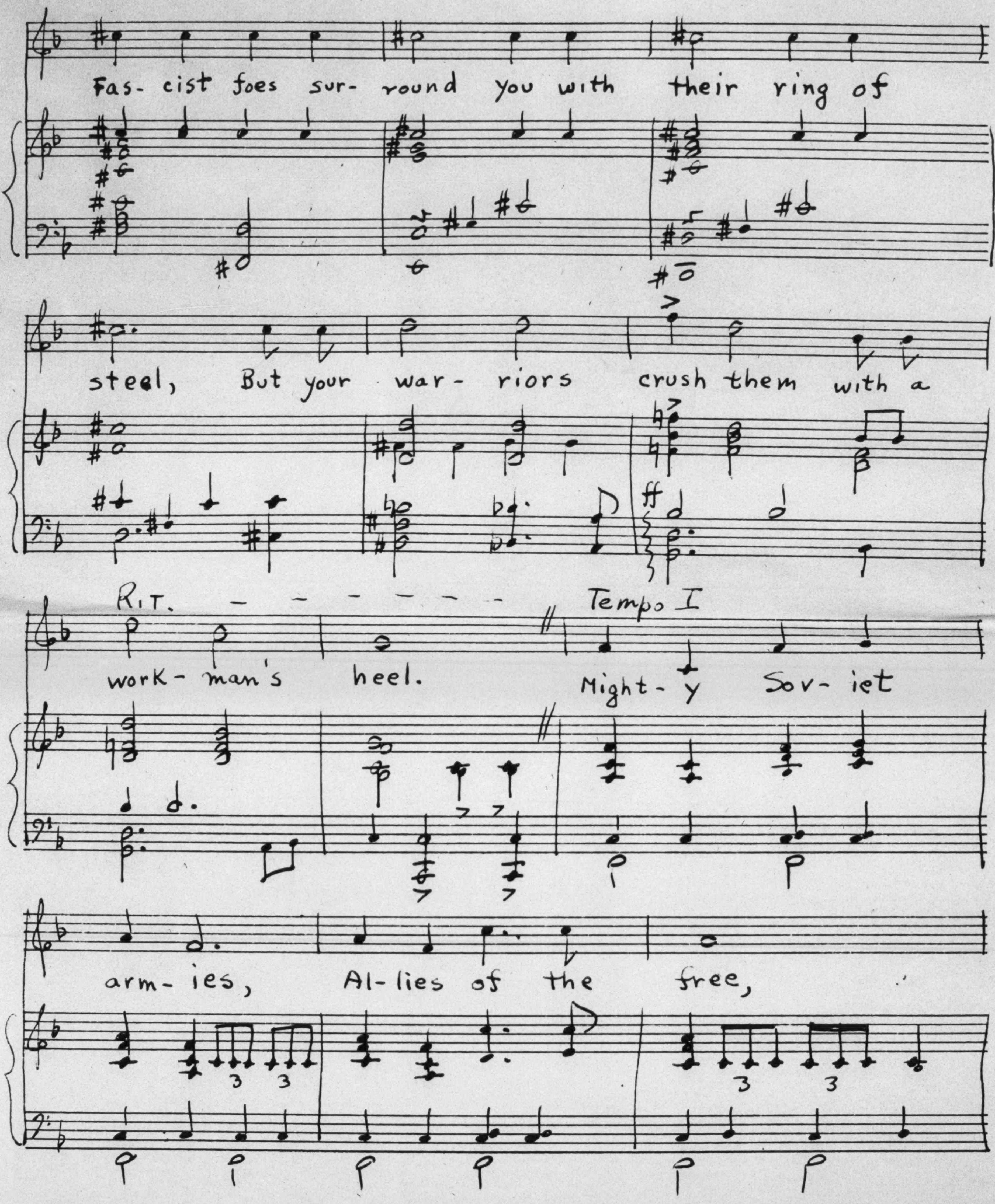
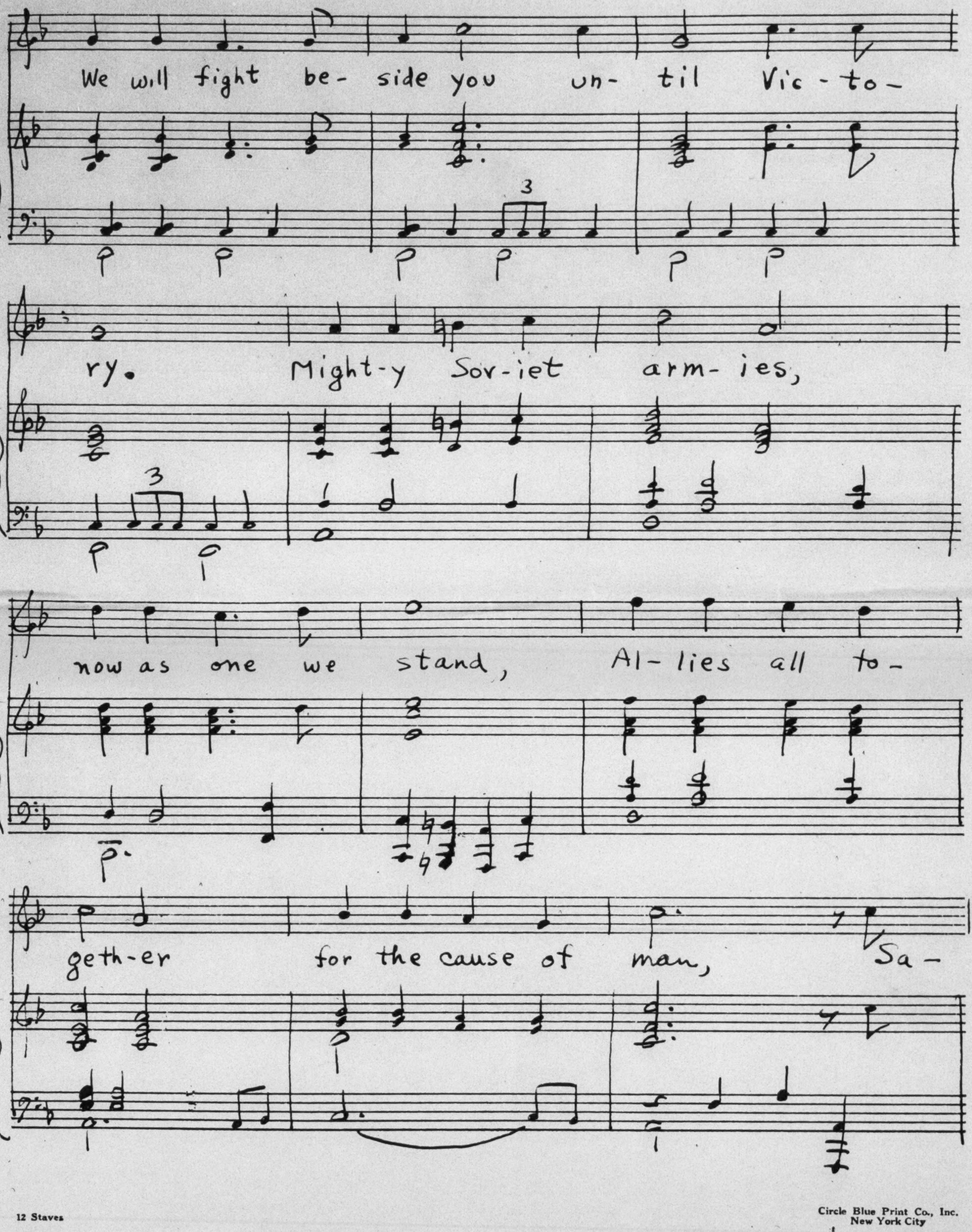

Fas- cist foes sur- round you with their ring of
steel, But your war- riors crush them with a
Rit. Tempo I
work- man's heel. Might- y Sov- iet
arm- ies, Al- lies of the free,
3 3 3 3


We will fight be- side you un- til Vic-to-
ry. Might-y Sov-iet arm- ies,
now as one we stand, Al- lies all to-
geth-er for the cause of man, Sa-
3
3

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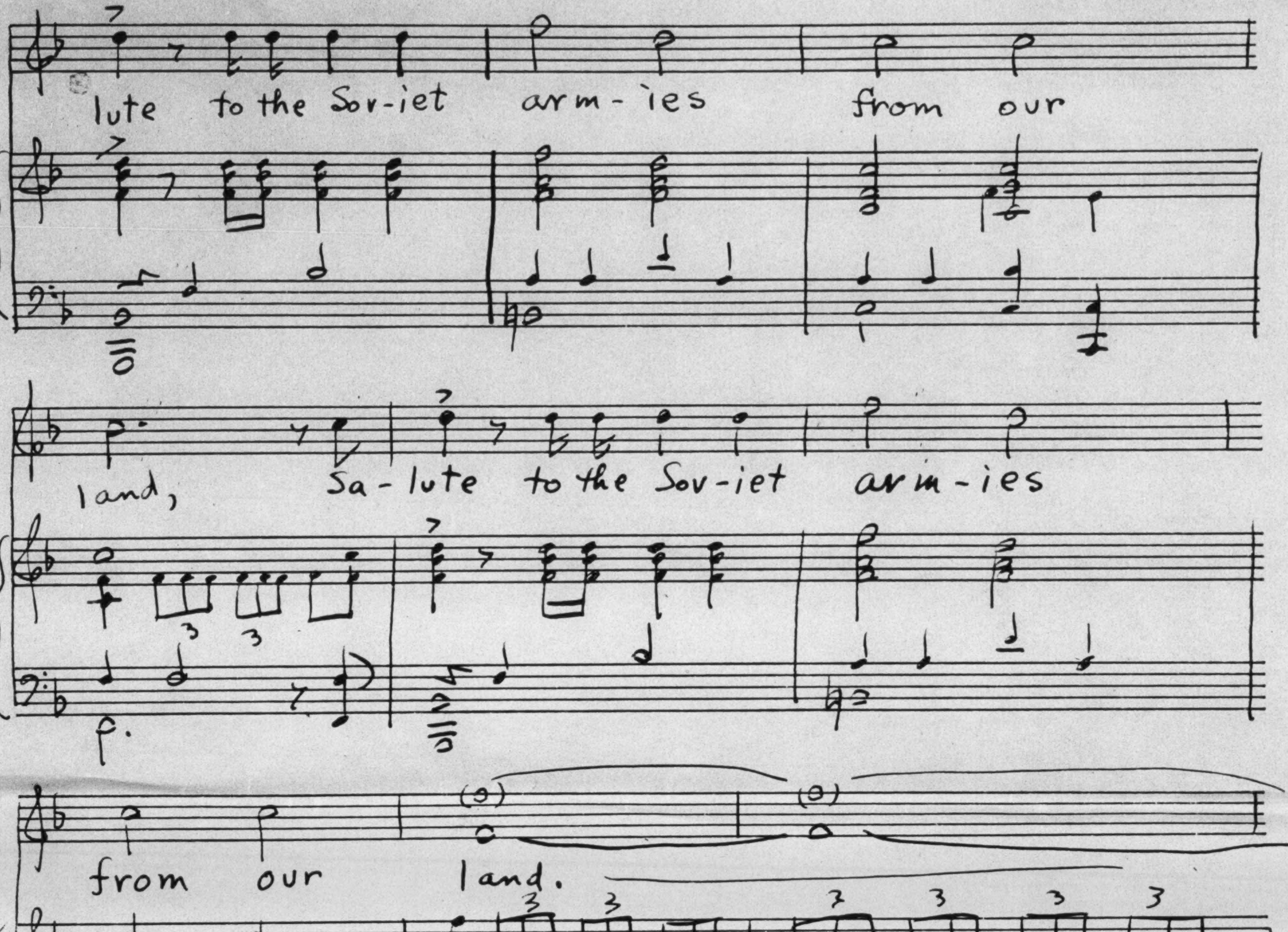

lute to the Sov-iet arm-ies from our
land, Sa-lute to the Sov-iet arm-ies
from our land.
3
8
8 V

Brooklyn, Feb. 15, 1944

Phone: CO ~~5-8093~~
ci 7-8177
ga. 6-3689

ALLAN W. WARD **Music Publications**
1650 BROADWAY ROOM 701
New York City

4.6.45

Mr. Paul. Robenson.

Dear Sir,

please accept with our sincere gratitude, the enclosed Musical Numbers.

Y'rs Sincerely
A. Ward.

ADVANCE ARTIST COPY

OH MY LORD

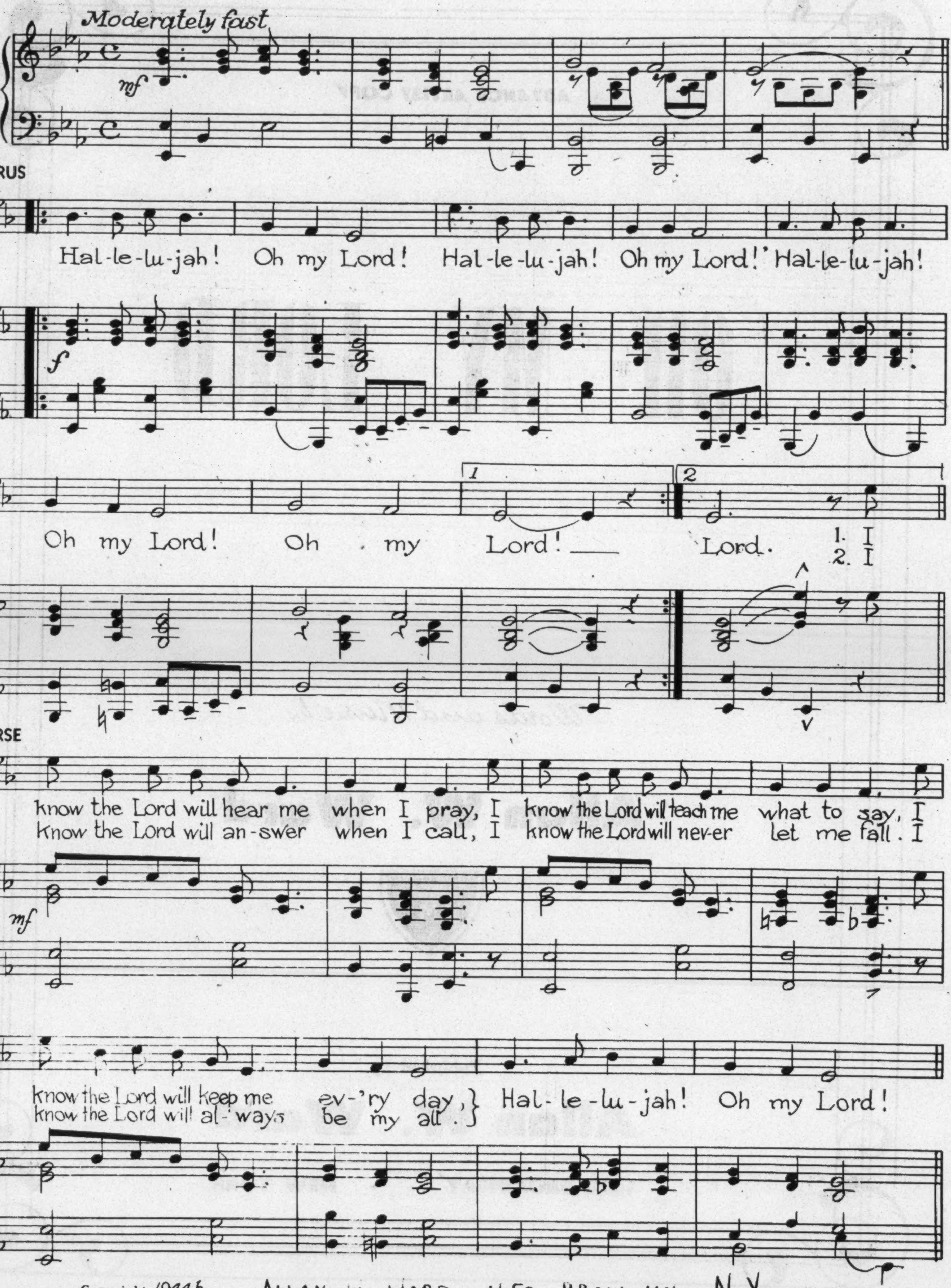
Words and Music by

Allan W. Ward

Published by
Allan W. Ward
1650 BROADWAY - - NEW YORK

OH MY LORD

Words and Music by
Allan W. Ward


Moderately fast
mf
CHORUS
Hal-le-lu-jah! Oh my Lord! Hal-le-lu-jah! Oh my Lord! Hal-le-lu-jah!
f
Oh my Lord! Oh my Lord! Lord.
1 2
1. I
2. I
VERSE
know the Lord will hear me when I pray, I know the Lord will teach me what to say, I
know the Lord will an-swer when I call, I know the Lord will nev-er let me fall. I
mf
know the Lord will keep me ev-'ry day,} Hal-le-lu-jah! Oh my Lord!
know the Lord will al-ways be my all.}

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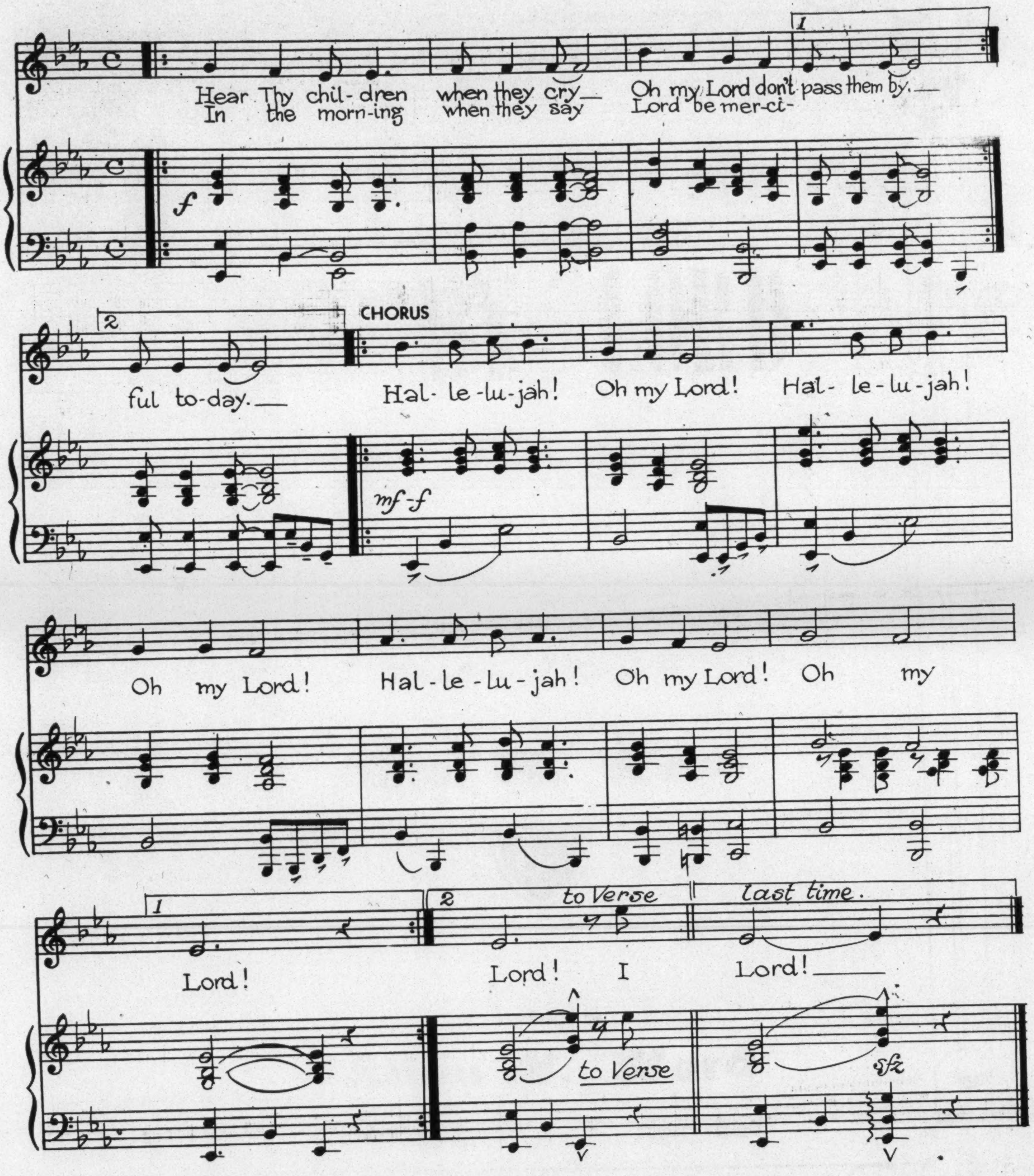
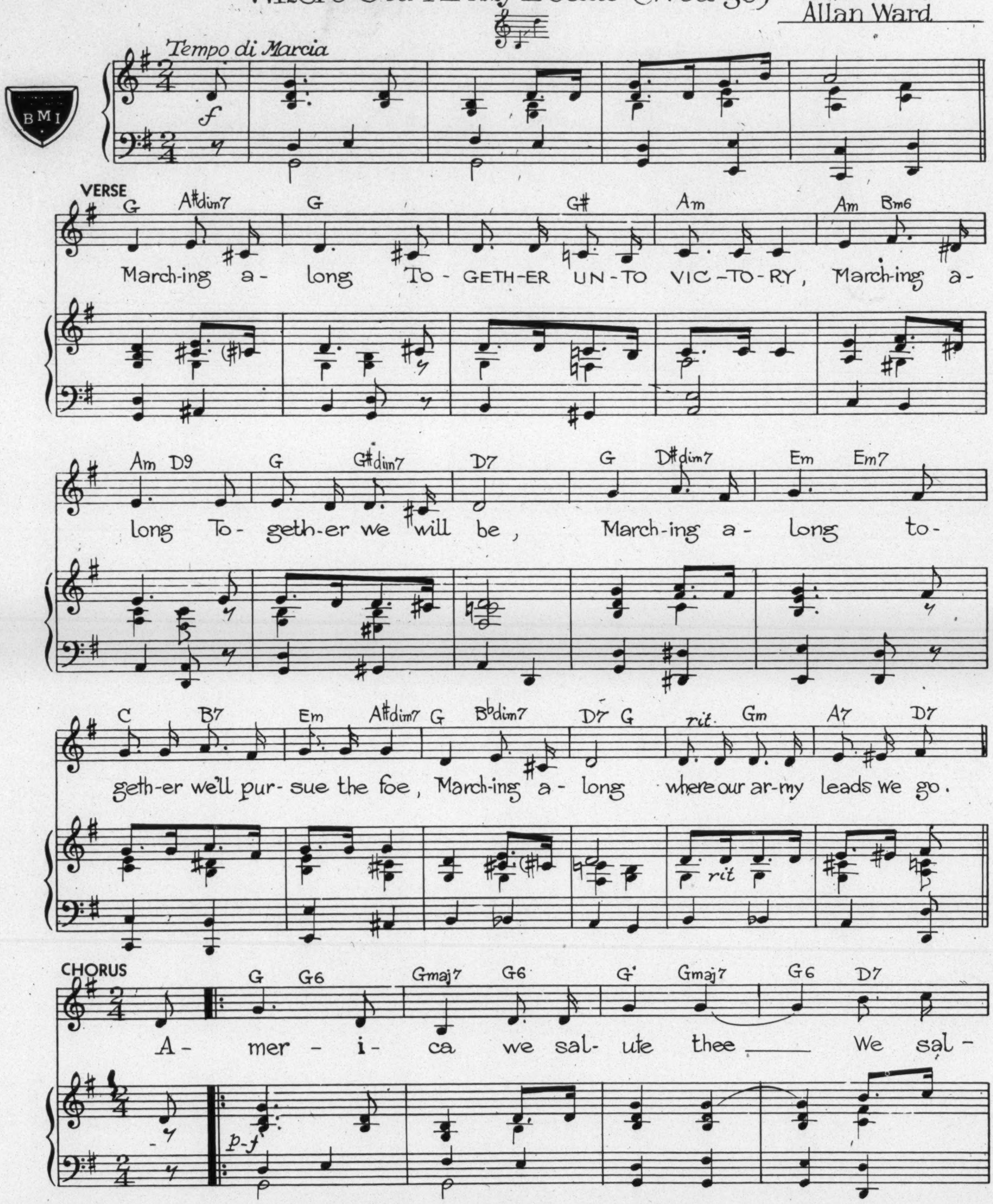

Hear Thy chil-dren when they cry— Oh my Lord don't pass them by.—
In the morn-ing when they say Lord be mer-ci-
ful to-day.—
CHORUS
Hal-le-lu-jah! Oh my Lord! Hal-le-lu-jah!
Oh my Lord! Hal-le-lu-jah! Oh my Lord! Oh my
Lord! Lord! I Lord!—
to Verse
last time
to Verse
f
mf-f
sfz
1
2
1
2

Where Our Army Leads (We'll go)

Words and Music by
Allan Ward


Tempo di Marcia
f
VERSE
G A#dim7 G G# Am Am Bm6
Marching along TOGETHER UNTO VICTORY, Marching a-
Am D9 G G#dim7 D7 G D#dim7 Em Em7
long Together we will be, Marching along to-
C B7 Em A#dim7 G Bbdim7 D7 G rit. Gm A7 D7
gether we'll pursue the foe, Marching along where our army leads we go.
rit
CHORUS
G G6 Gmaj7 G6 G Gmaj7 G6 D7
America we salute thee We sal-
p-f

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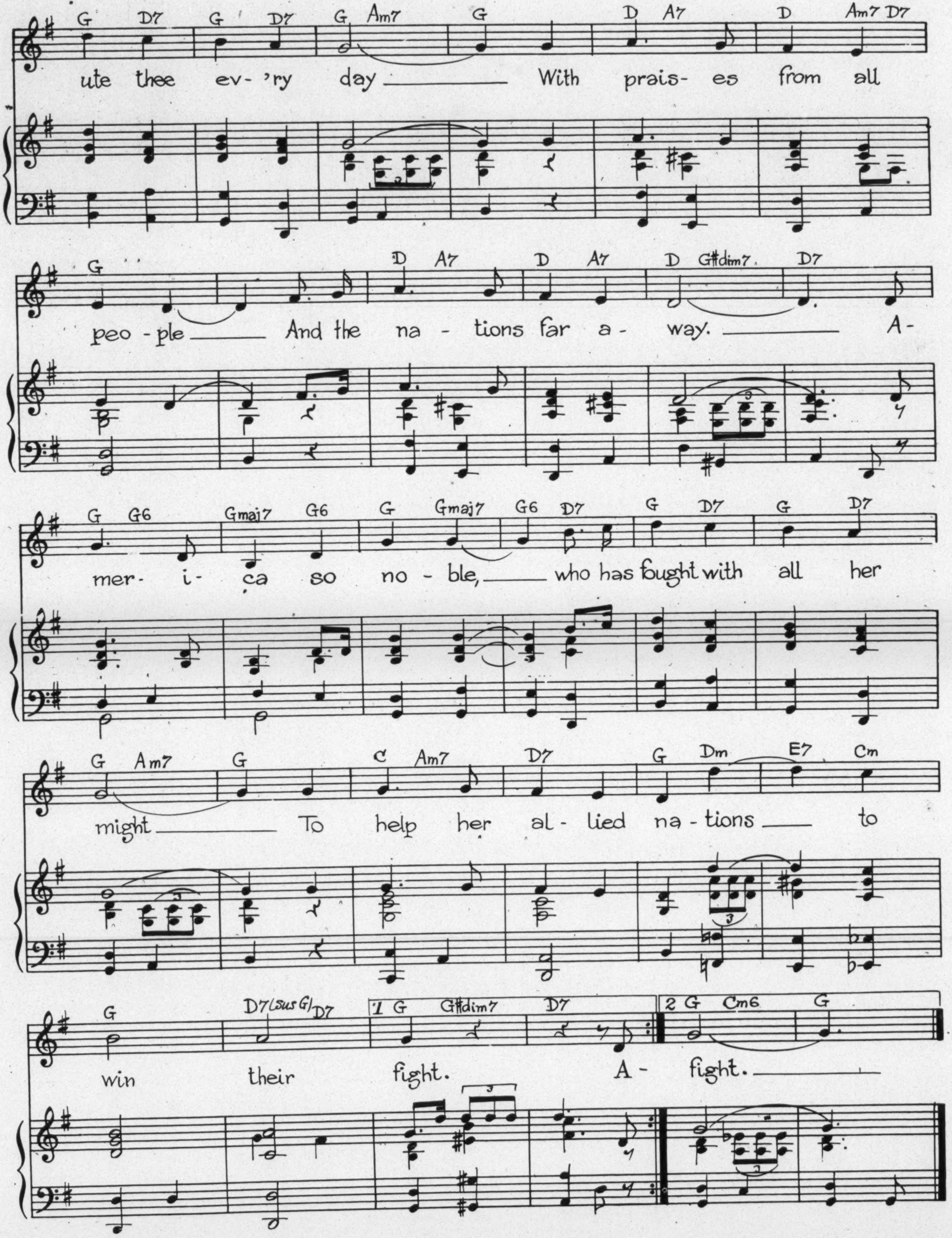

G D7 G D7 G Am7 G D A7 D Am7 D7
ute thee ev - 'ry day With prais - es from all
G D A7 D A7 D G#dim7 D7
peo - ple And the na - tions far a - way. A -
G G6 Gmaj7 G6 G Gmaj7 G6 D7 G D7 G D7
mer - i - ca so no - ble, who has fought with all her
G Am7 G C Am7 D7 G Dm E7 Cm
might To help her al - lied na - tions to
G D7(sus G) D7 1 G G#dim7 D7 2 G Cm6 G
win their fight. A - fight.

Stewart

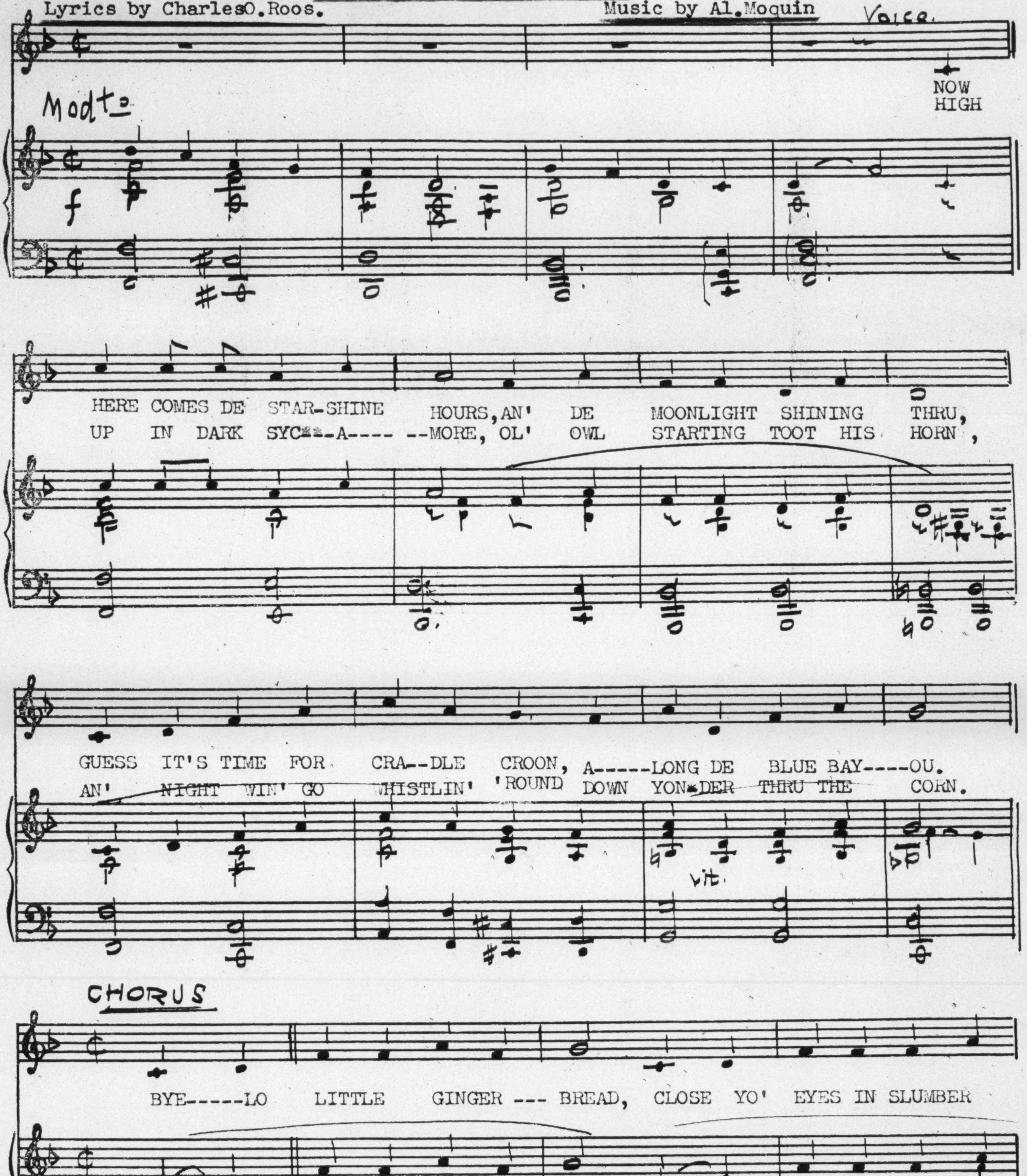
INSCRIBED TO PAUL ROBESON

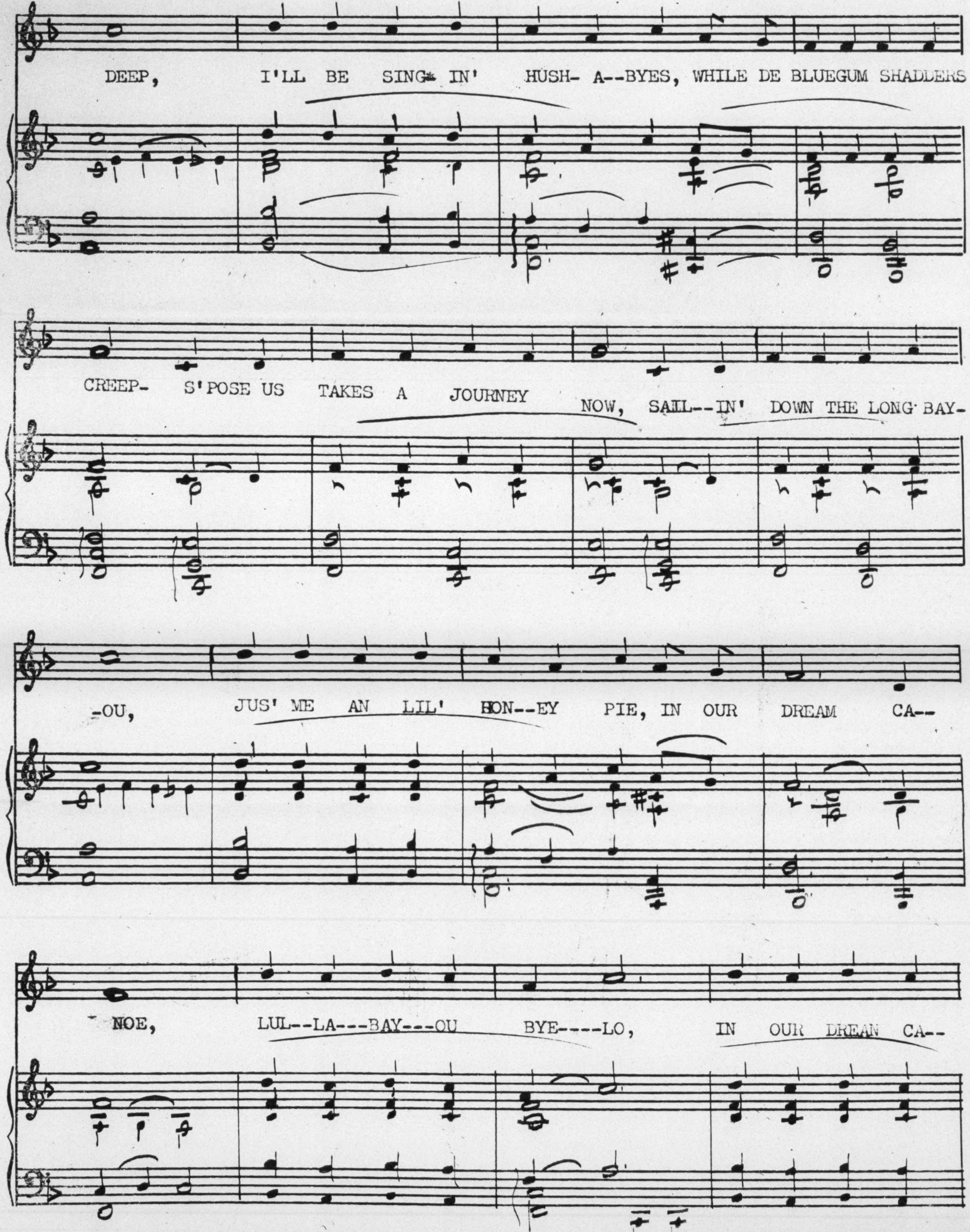
Charles O. Roos

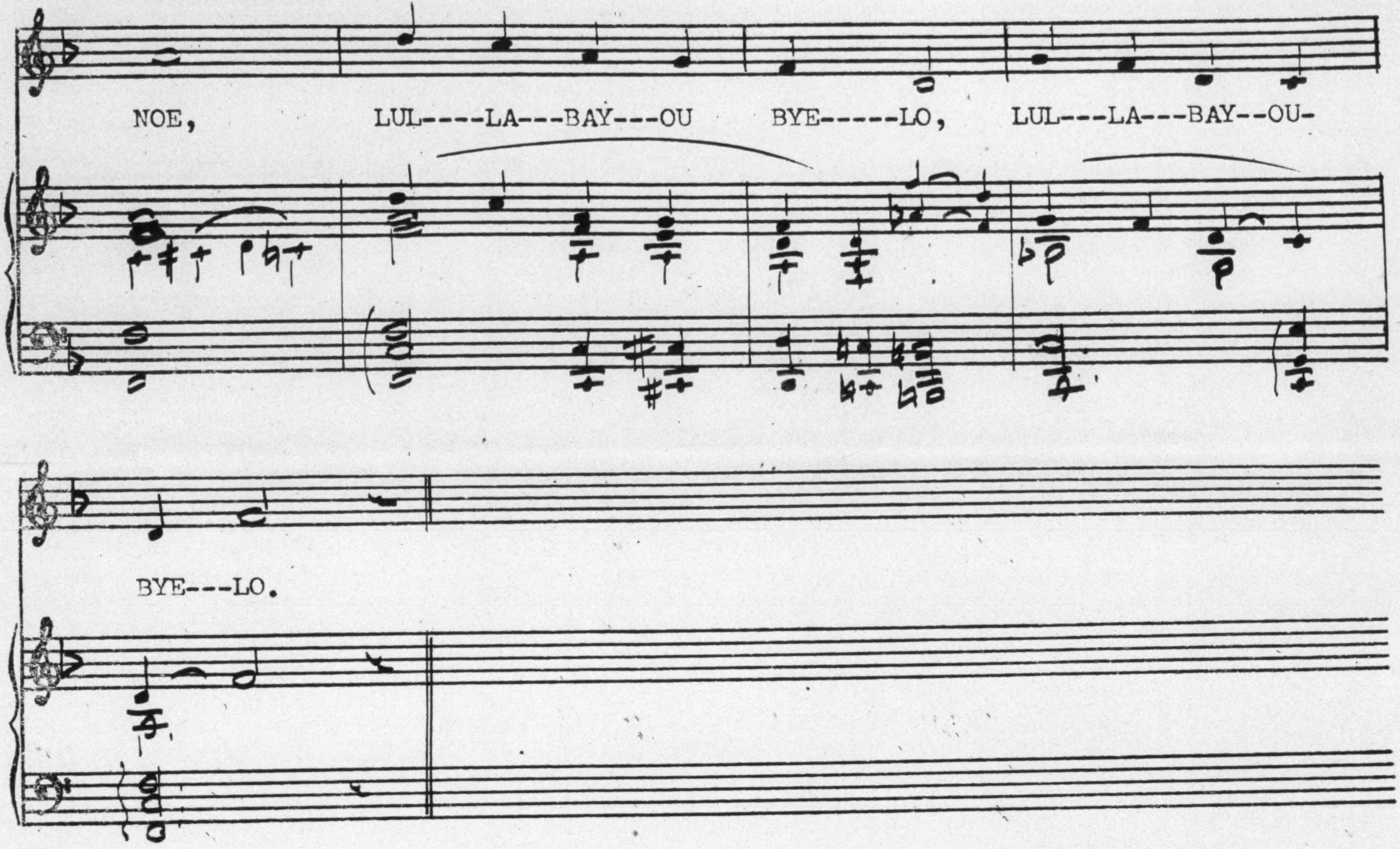
LULLA-BAYOU.

Lyrics by Charles O. Roos.

Music by Al. Moquin


Voice.
Modto
f
NOW
HIGH
HERE COMES DE STAR-SHINE HOURS, AN' DE MOONLIGHT SHINING THRU,
UP IN DARK SYC**-A---- --MORE, OL' OWL STARTING TOOT HIS HORN,
GUESS IT'S TIME FOR CRA--DLE CROON, A-----LONG DE BLUE BAY----OU.
AN' NIGHT WIN' GO WHISTLIN' 'ROUND DOWN YON*DER THRU THE CORN.
rit.
CHORUS
BYE-----LO LITTLE GINGER --- BREAD, CLOSE YO' EYES IN SLUMBER


DEEP, I'LL BE SING- IN' HUSH- A--BYES, WHILE DE BLUEGUM SHADDLERS
CREEP- S'POSE US TAKES A JOURNEY NOW, SAIL--IN' DOWN THE LONG BAY-
-OU, JUS' ME AN LIL' HON--EY PIE, IN OUR DREAM CA--
NOE, LUL--LA---BAY---OU BYE----LO, IN OUR DREAN CA--


NOE,
LUL----LA---BAY---OU
BYE-----LO,
LUL---LA---BAY--OU-
BYE---LO.

STAND UP!

SONS OF AFRICA

INTER-COLONIAL THEME SONG
ADAPTABLE FOR MASS MEETINGS

Words and Music by

MONTROSE THOMPSON

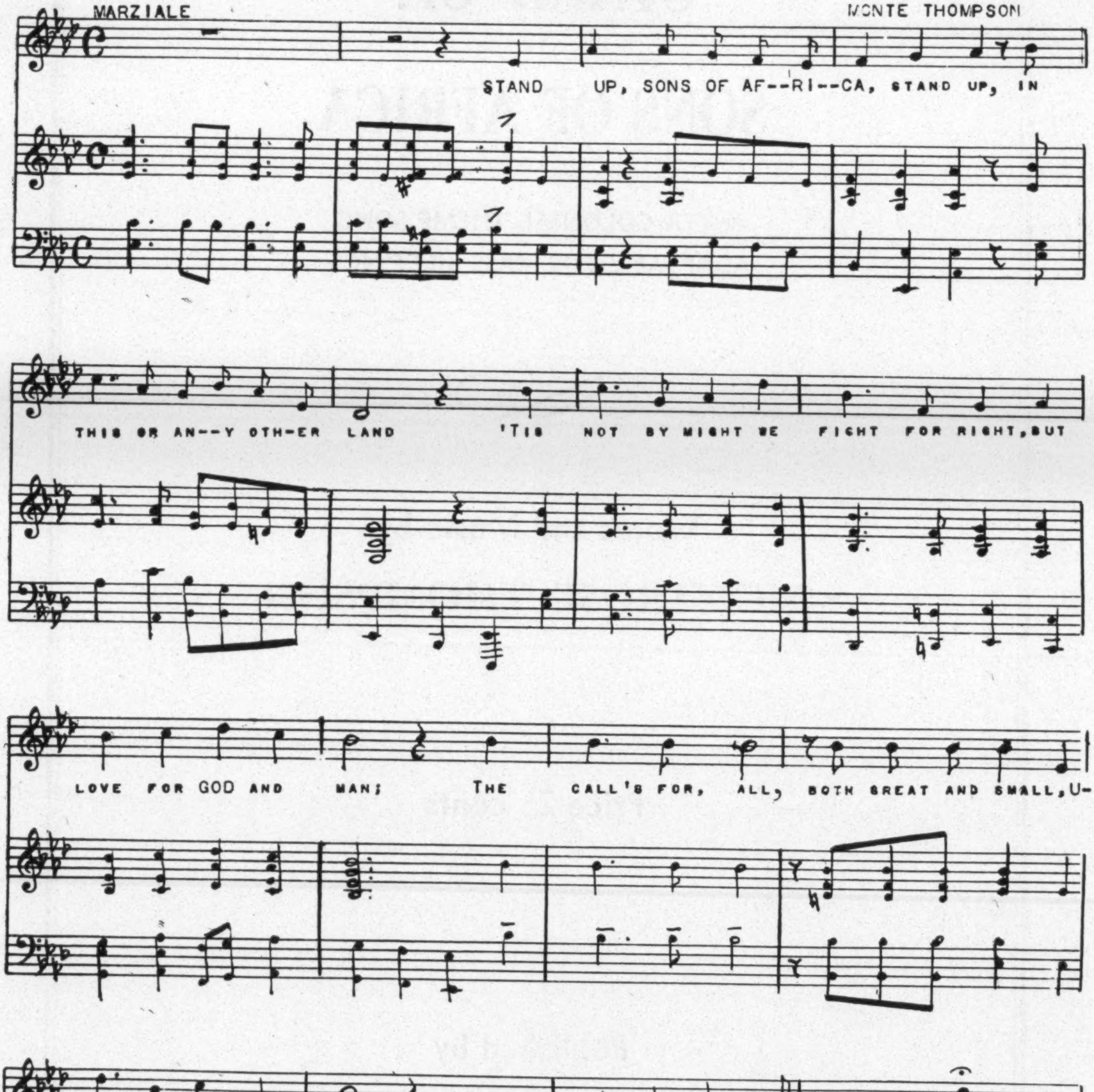
Price 25 cents

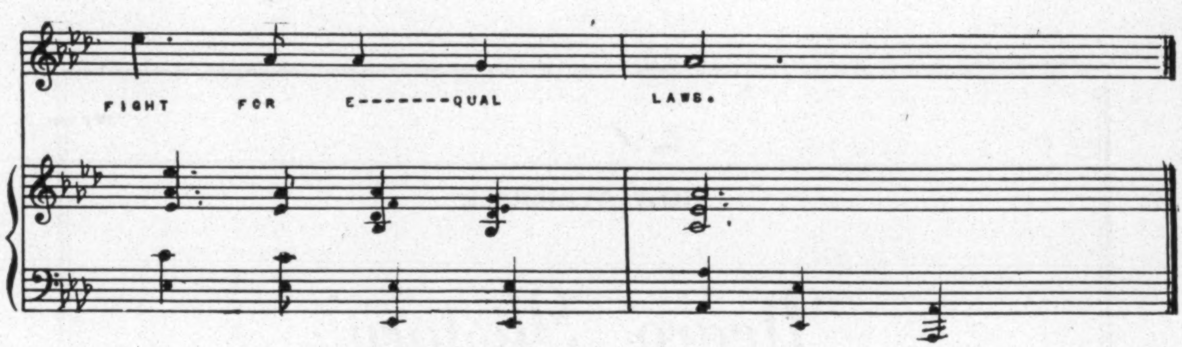
Published by
The Period Publishing Project, Inc.
217 West 125th Street, New York 27, N. Y.
U. S. A.

STAND UP!

SONS OF AFRICA

Words & Music by
MONTE THOMPSON


MARZIALE
STAND UP, SONS OF AF--RI--CA, STAND UP, IN
THIS OR AN--Y OTH-ER LAND 'TIS NOT BY MIGHT WE FIGHT FOR RIGHT, BUT
LOVE FOR GOD AND MAN; THE CALL'S FOR, ALL, BOTH GREAT AND SMALL, U-
NIT--ED FOR THE CAUSE; WITH LOY--AL HEARTS AND WILL--ING FEET, WE'LL



STAND UP!- SONS OF AFRICA

STAND UP! SONS OF AFRICA, stand up in this or any other land;
'Tis not by might we fight for right, but love for GOD and man;
The call's for all, both great and small united for the cause.
With loyal hearts and willing feet, we fight for equal laws.

-2-

GOD made all nations out of just one blood to dwell in peace in every land;
Alike we share HIS tender care, one heavenly vision scan;
O, Haste the day we humbly pray when racial strife shall cease,
And heaven shall bless for evermore, the hallowed state of peace.

-3-

O LORD, link us in the bond of love for THEE and brothers near and far;
Let warriors filled with courage now view triumph in the war;
Supported by THY grace divine, we'll toil by day and night,
And when the glorious morn shall dawn, we'll shine in radiant light.

-4-

A man, wisest man that ever lived was rich and black and comely too;
We pray that leaders in our time be counted wise and true;
Let wisdom guide, and love abide, let hearts and souls enthrall;
"Til kingdom come, the task is done we hail the trumpet call.

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FEATURING (12) SUBJECTS

LIVES OF GREAT MEN, TO REMIND US
WE CAN MAKE OUR LIVES
SUBLIME

ADVERTISERS & INDIVIDUALS
ACCOMMODATED

Published by

The Period Publishing Project, Inc.
217 West 125th Street
New York 27, N. Y.
U. S. A.

Printed In The U. S. A.

Oct. 29, 1945

Dear Mr. Robeson:-

Enclosed you will find a song, of which the lyrics were written by a particular friend of mine, Mrs. M. Maximoff.

This song, as you will notice, is the story of the year "1942 - a Blessing to American Soviet Friendship" and Mrs. Maximoff feels ~~that~~ that this song, if it were sung by a great artist and one such as you, who has the Soviet Union as part of his very soul, could be interpreted far beyond ones fondest dreams.

Mrs. Maximoff has written various Russian poems. In fact she is having a book of poems published at the present time and she is a regular contributor to "Russky Golos", the Russian newspaper, whereas she even had one poem particularly dedicated to you.

Since she, as well as I, has such great regard for you and your fine talent as an artist, she wondered if it would be possible for you to sing her song at the coming affair of the National Council November 14th at the Madison Square Garden.

This song has been presented at various times over the radio on Station W.W.R.L. and also at various concerts, copy of one of which I am enclosing.

May I offer my services as accompanist for you, since I have played the number so many times. It may be that you might prefer your own accompanist. The news that you will present the number will be sufficient gratification for me.

Anticipating an early reply, since I realize that time is very short.

Sincerely,

Ida Rosenberg

866 Coney Island Ave
Brooklyn, N.Y.

MUSICALE

Tendered By

Ida Rosenberg

For the Benefit of

Ninth Street Temple Symphony Orchestra

at 401 9th Street, Brooklyn, N.Y.

Sunday, May 20, 1945 at 8 P. M.

Assisted By

THE HOMETOWNERS

Abba Blum 1st Tenor
Lt. Edwin Linder - Baritone
Mike Gold - 2nd Tenor
Peter Chiarelli - Basso

Vivian Fannon-Soprano

TRIO

Abba Blum - 1st Violin
Daniel Lyev - 2nd Violin

Ida Rosenberg-Piano

Narrator-Ben Nesin

PROGRAM

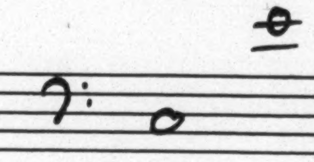
1.	Pledge of Allegiance - Star Spangled Banner	Hometowners
2.	I love Life by Mana-Zucca	Hometowners
3.	Song of Songs	Mike Gold
4.	1st Movement Beethoven Sonata	Ida Rosenberg
5.	Old Man River	Peter Chiarelli
6.	One Alone	Hometowners
7.	Aria from La Traviata	Vivian Fannon
8.	Resignation by B. C. Fauconier	Trio
9.	Serenade by Arensky	Trio

Intermission

10.	Blessing to American-Soviet Friendship by M. Maximoff	Mike Gold
11.	Jericho	Hometowners
12.	Arabesque by DeBussy	Ida Rosenberg
13.	Aria from Madame Butterfly	Vivian Fannon
14.	Ballet Music from Orpheus by Gluck	Trio
15.	Amaryllis by Henry Ghys	Trio
16.	Homing	Lt. Edwin Linder
17.	Quartet from Rigoletto (Travesty)	Hometowners
18.	This is My Country	Hometowners

PIANO COPY
for PAUL ROBESON
in Key of C

Range



THE

SECOND FRONT

music and Words by Edward Nylund ~

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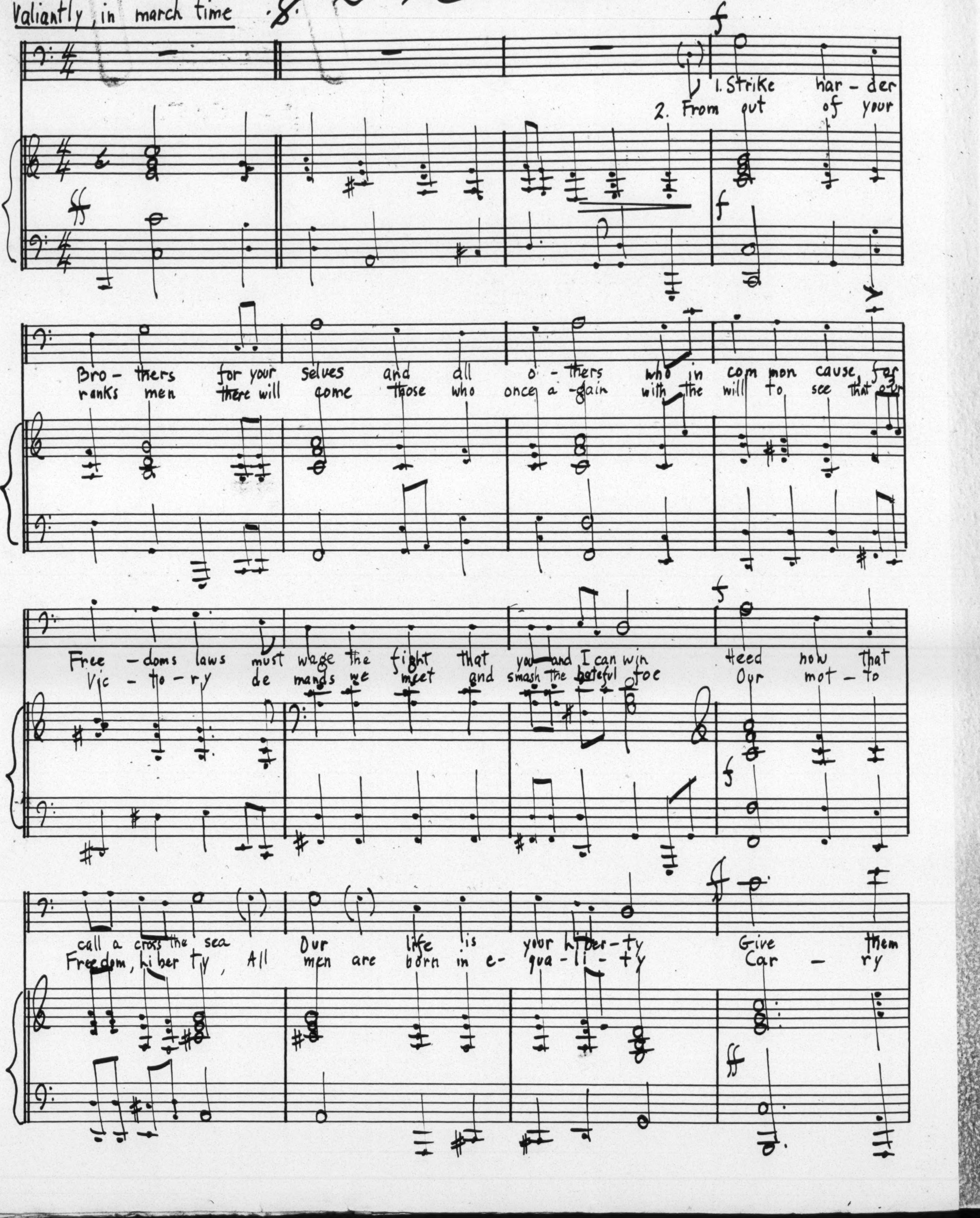
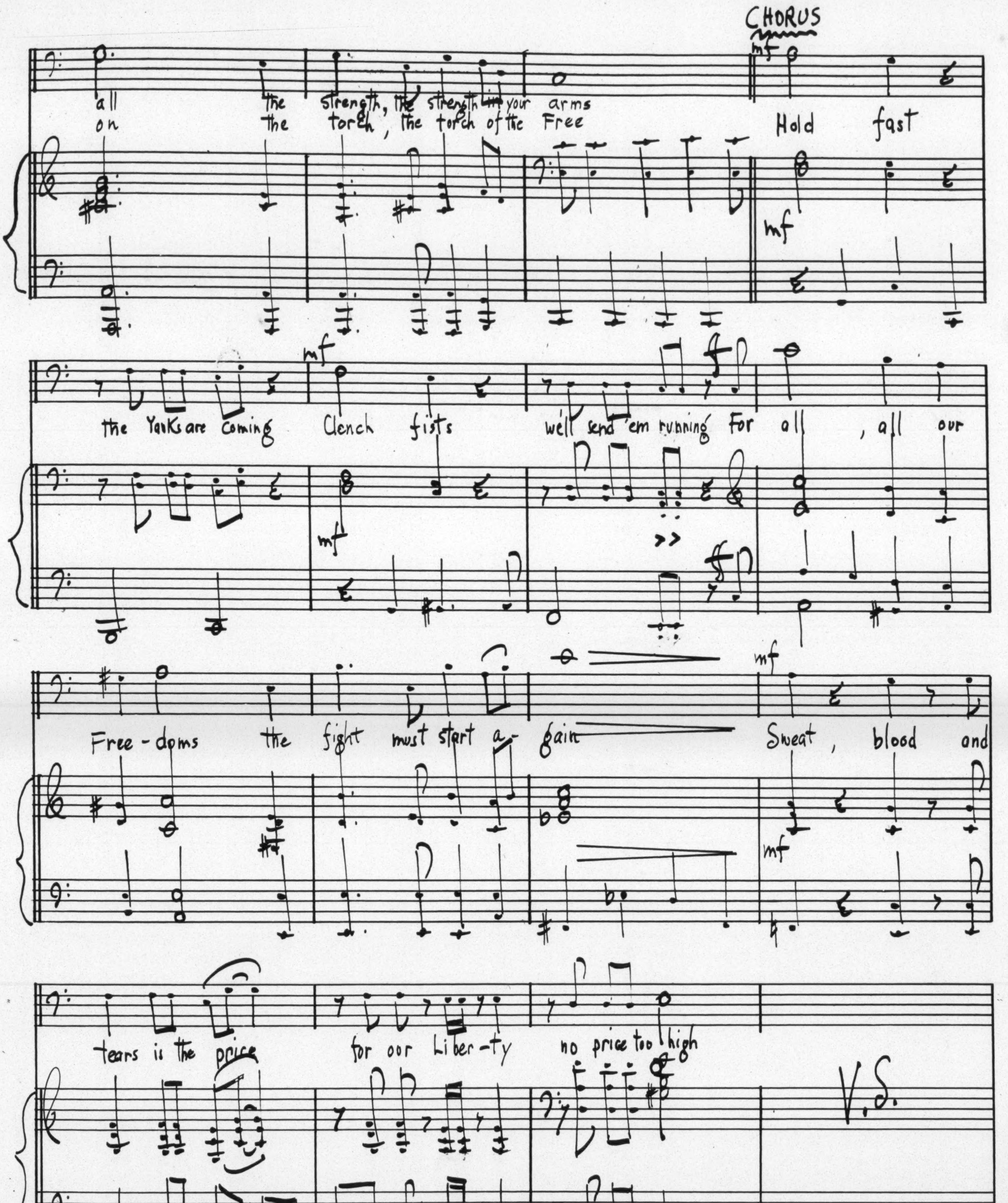
THE SECOND FRONT

Valiantly, in march time



8
f
ff
1. Strike harder
2. From out of your
Brothers for your selves and all others who in common cause for
ranks men there will come those who once again with the will to see that our
Free-doms laws must wage the fight that you and I can win Heed now that
Vic-to-ry de mands we meet and smash the hateful foe Our mot-to
call across the sea Our life is your liber-ty Give them
Freedom, liber ty, All men are born in e-qua-li-ty Car-ry


CHORUS
mf
all the strength, the strength in your arms
on the torch, the torch of the Free
Hold fast
the Yanks are coming
Clench fists
we'll send 'em running
For all, all our
Free-doms the fight must start a-gain
Sweat, blood and
tears is the price for our Liber-ty
no price too high
V.S.

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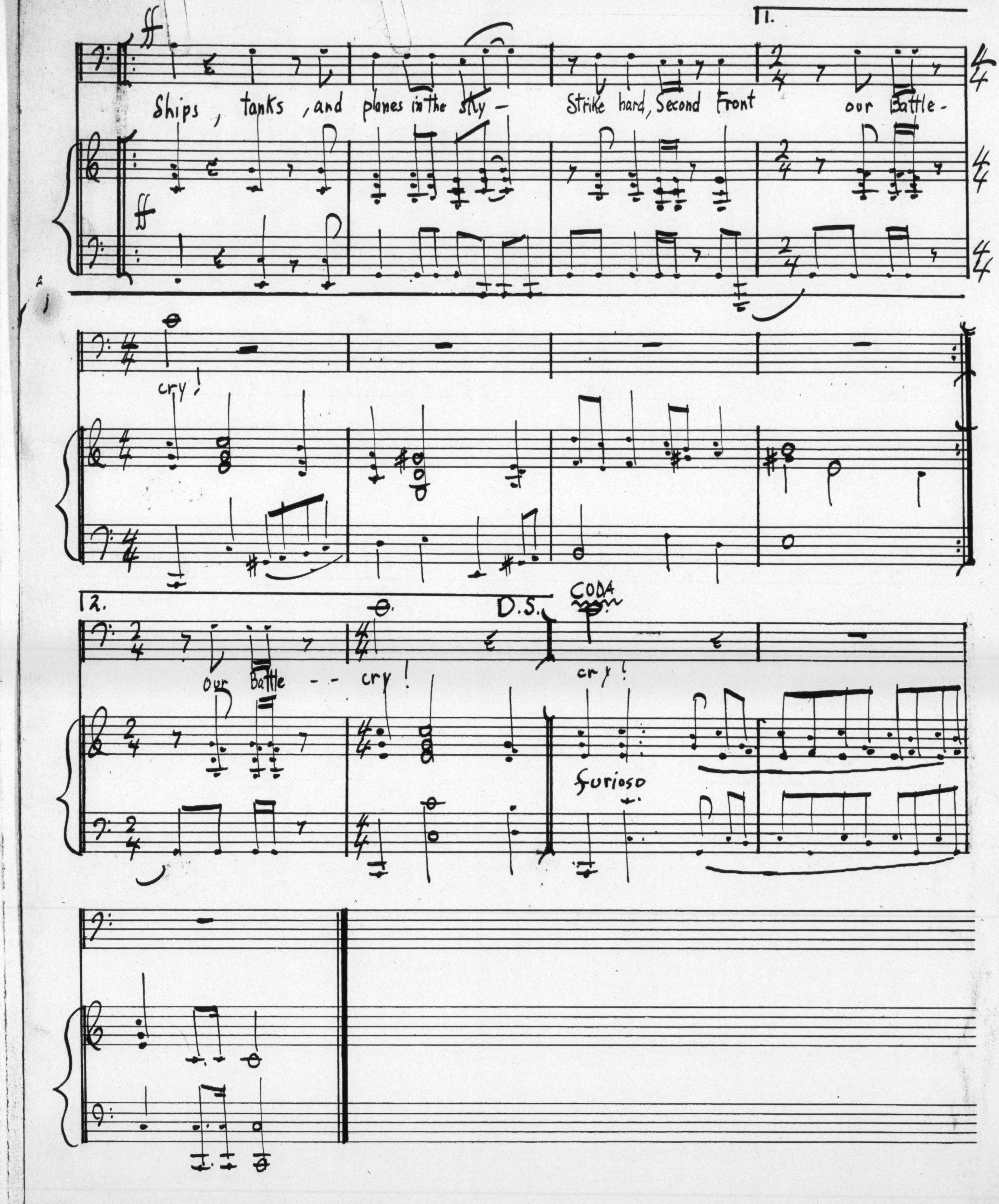
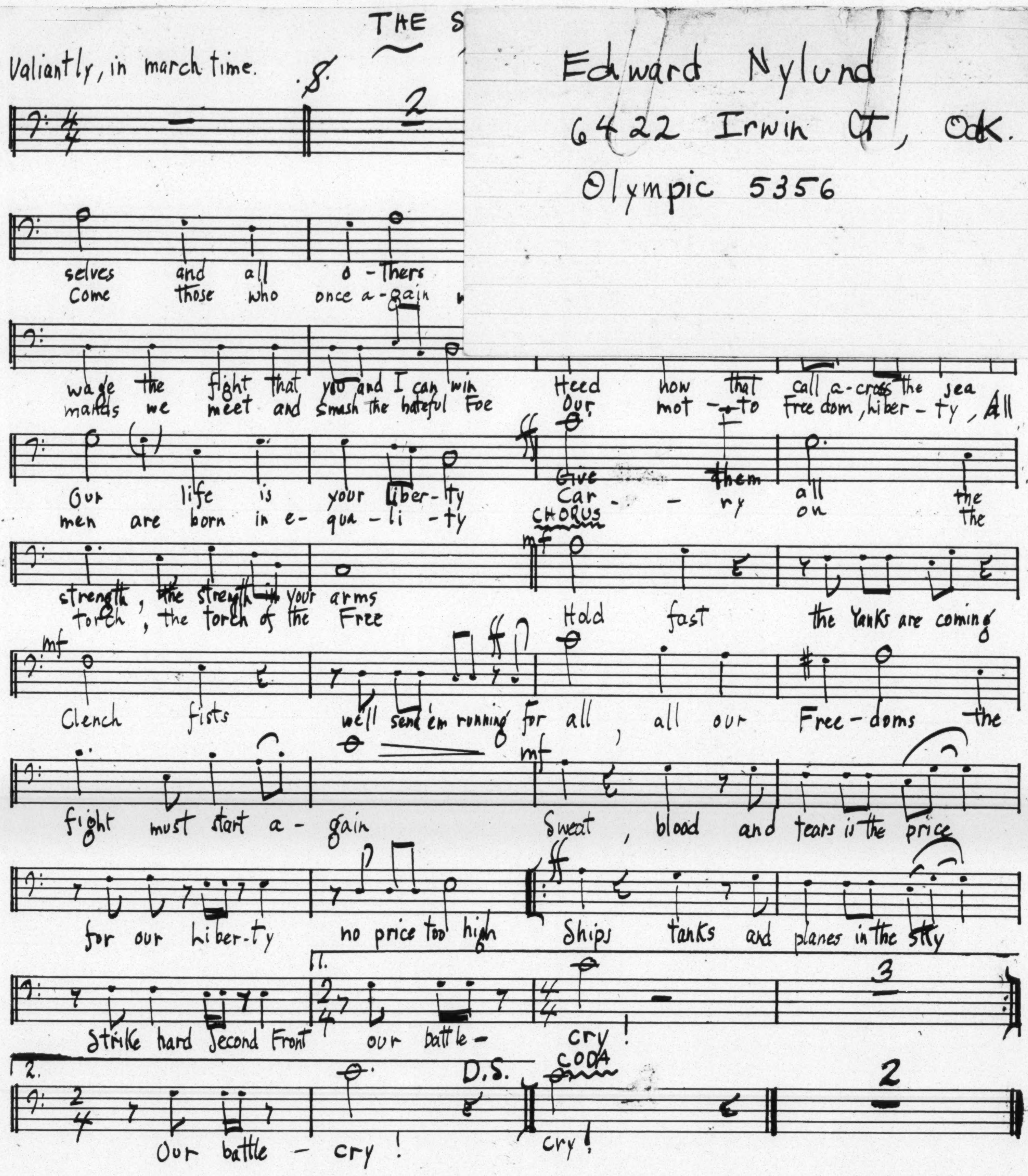

ff
1.
Ships, tanks, and planes in the sky—
Strike hard, Second Front
our Battle-
cry!
ff
2.
our Battle - - cry!
D.S.
CODA
cry!
furioso

THE S

Edward Nylund
6422 Irwin Ct, Oak.
Olympic 5356


Valiantly, in march time.
𝄋
2
selves and all o-thers
Come those who once a-gain
wage the fight that you and I can win
Heed how that call a-cross the sea
mands we meet and smash the hateful Foe
Our mot-to Free-dom, liber-ty, All
ff
Give them
Our life is your liber-ty
Car-ry all the
men are born in e-qua-li-ty
on the
CHORUS
mf
strength, the strength in your arms
torch, the torch of the Free
Hold fast the Yanks are coming
mf
Clench fists we'll send 'em running for all, all our Free-doms the
mf
fight must start a-gain
Sweat, blood and tears is the price
for our Liber-ty no price too high
Ships tanks and planes in the sky
1.
Strike hard Second Front our battle-cry!
3
2.
D.S.
CODA
Our battle-cry!
cry!
2

words and music by Edward Nylund

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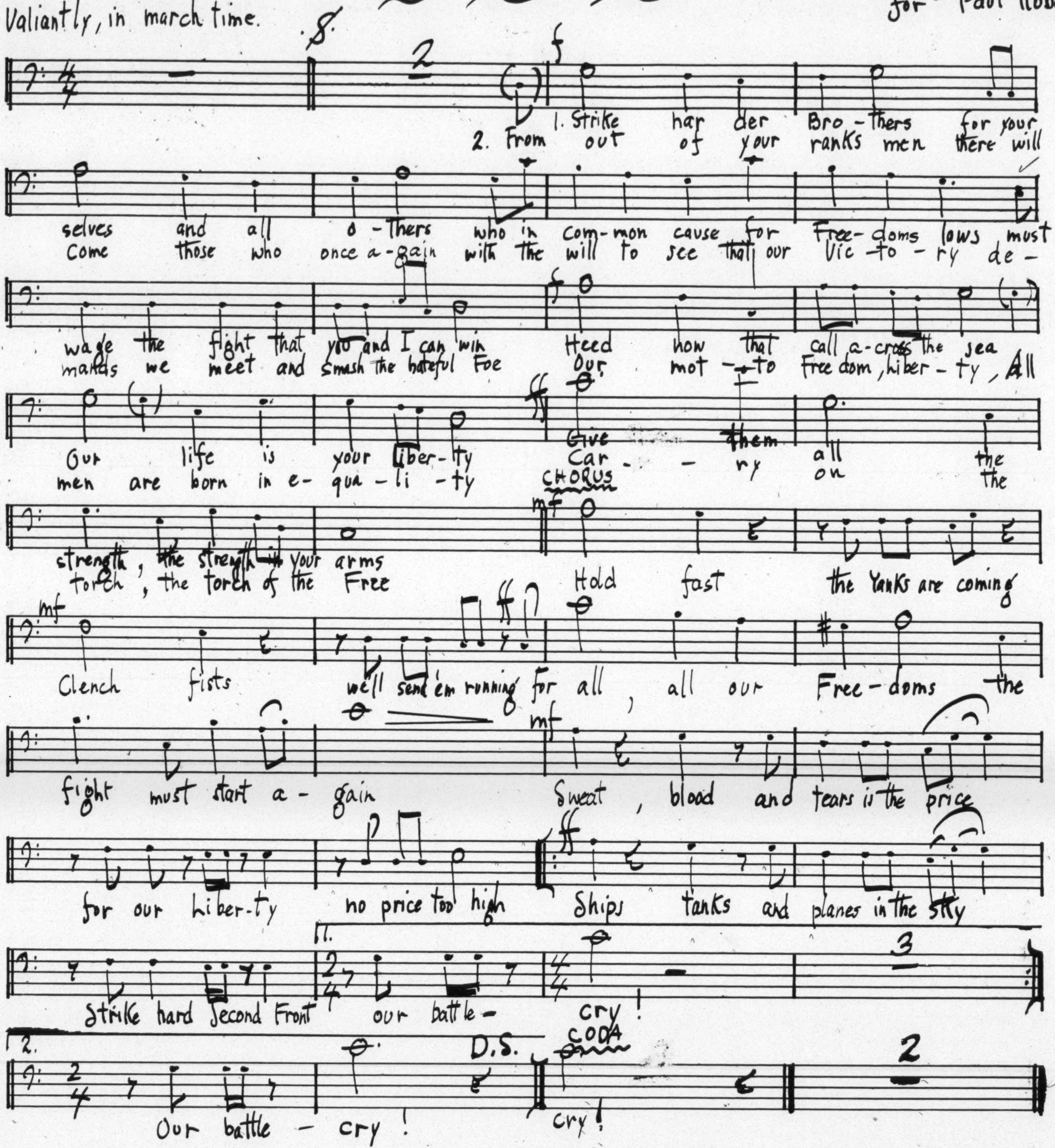
THE SECOND FRONT

Singer's Copy
for Paul Robeson

Valiantly, in march time.


1. Strike har-der Bro-thers for your selves and all o-thers who in com-mon cause for Free-doms lows must wage the fight that you and I can win Heed how that call a-cross the sea Our life is your liber-ty Give them Car - - ry all the strength, the strength in your arms
2. From out of your ranks men there will come those who once a-gain with the will to see that our Vic-to-ry de-mands we meet and smash the hateful Foe Our mot - to Free dom, liber-ty, All men are born in e-qua-li-ty on the torch, the torch of the Free
CHORUS
Hold fast the Yanks are coming Clench fists we'll send 'em running for all, all our Free-doms the fight must start a-gain
Sweat, blood and tears is the price for our Liber-ty no price too high Ships tanks and planes in the sky
Strike hard Second Front our battle - cry!
Our battle - cry!
D.S.
CODA
cry!

words and music by Edward Nylund

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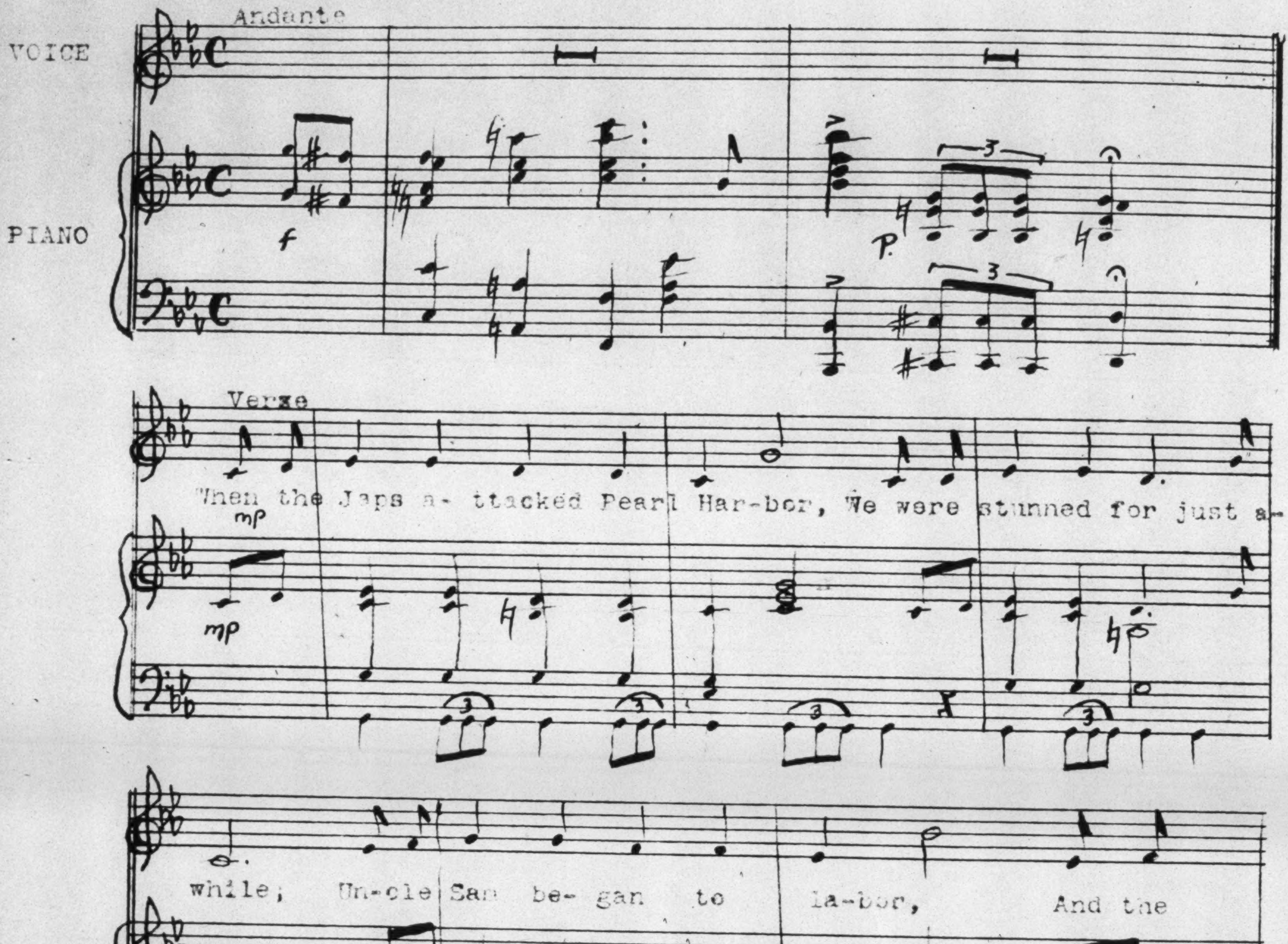
Music- Stephen A'Zary Words; Lud Roemer

-* VICTORY *-


Andante
VOICE
PIANO
f
p
Verse
mp
When the Japs a- ttacked Pearl Har-bor, We were stunned for just a-
while; Un-cle Sam be- gan to la-bor, And the
mf
en-e- my lost his smile; Ev'ry Is- land was re-
f

MAESTRO
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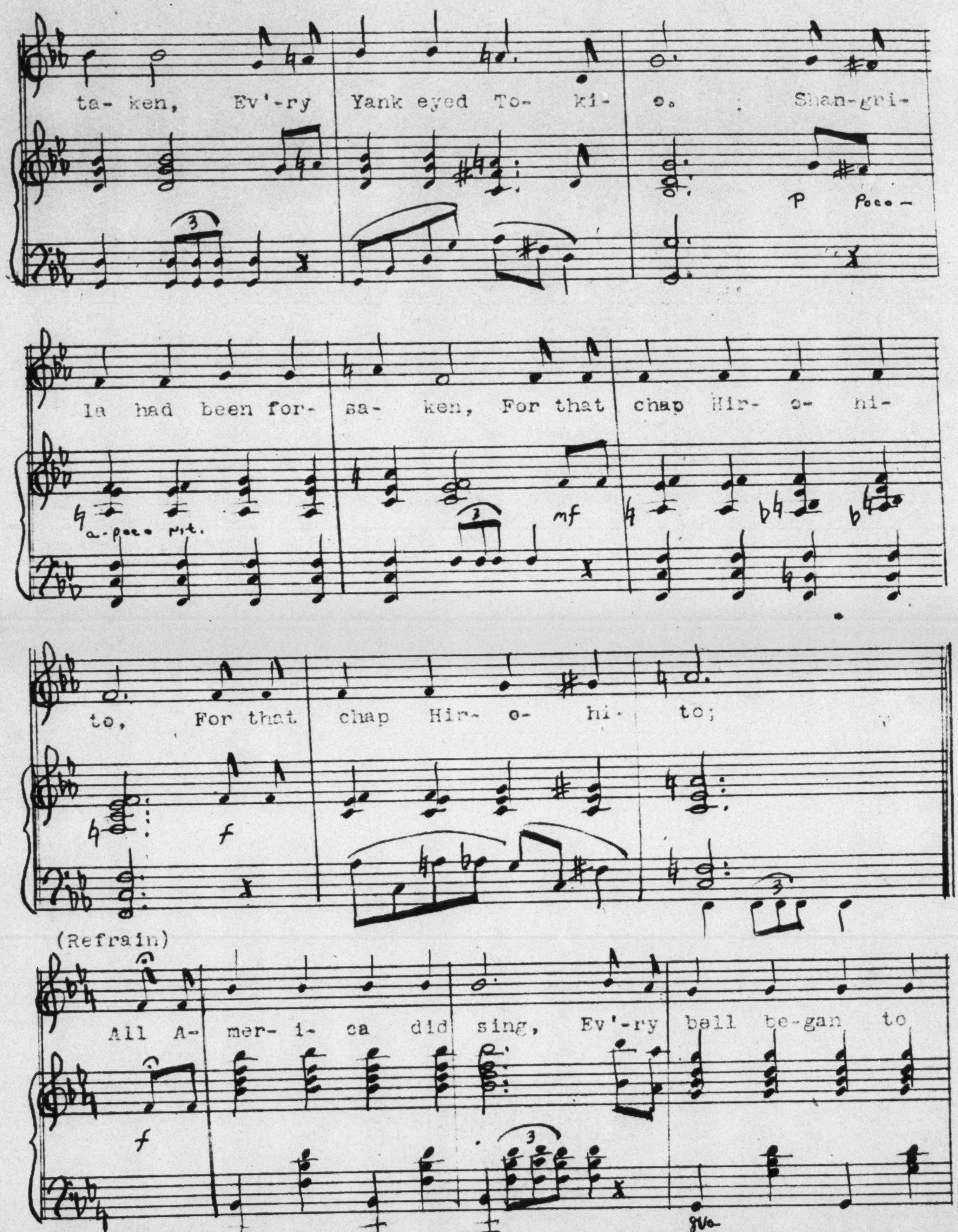
ta- ken, Ev'-ry Yank eyed To- ki- o. Shan-gri-
p
Poco-
la had been for- sa- ken, For that chap Hir- o- hi-
a-poco rit.
mf
to, For that chap Hir- o- hi- to;
f
(Refrain)
All A- mer- i- ca did sing, Ev'-ry bell be-gan to
f
8va

MAESTRO
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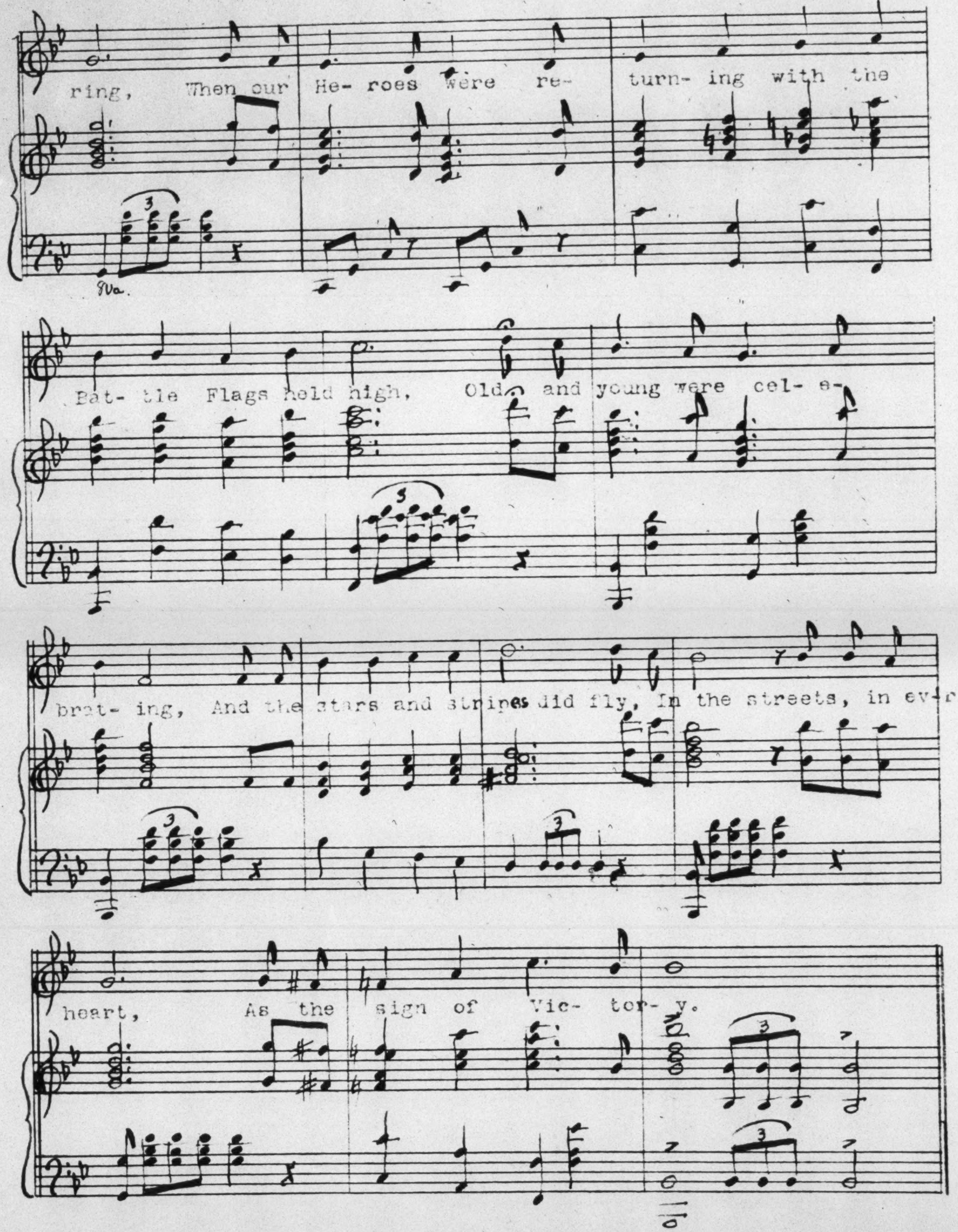

ring, When our He- roes were re- turn- ing with the
Bat- tle Flags held high, Old and young were cel- e-
brat- ing, And the stars and stripes did fly, In the streets, in ev'ry
heart, As the sign of Vic- tor- y.
3
8va

MAESTRO
No. 114 12-PLAIN

INDEPENDENT
MUSIC PUBLISHERS
EAST FORTY-SECOND ST.
NEW YORK CITY - NEW YORK

WITH BARE HANDS

Lyric by Lewis Allan　　　　Music by Tolbie Sacher

Native land,
Native land,
Every blade, every stone,
Oh, the good native earth
Is our flesh and our bone,
And our bodies, a barricade stands,
We will defend our native land with our bare hands.

Chorus

We will fight
While there is a gun,
We will fight
As one,
We will take root
While there is a single bullet left to shoot,
We'll fight
Everywhere,
Fascist hands will never kill our love for Freedom,
Our people have their loyal sons to lead them,
Better death
Than defeat,
We will fight to the final breath
While there is a crust of bread to eat,
We'll fight,
Everywhere,
We have made a vow our land shall not surrender,
And inch by inch our bodies will defend her,
Town to town,
Street to street,
House to house
If we must retreat
When we have no bullets left or guns.
With bare hands,
We will fight!
With bare hands!

WITH BARE HANDS

LYRICS BY
LEWIS ALLEN

MUSIC BY
TOLBIE SACHER

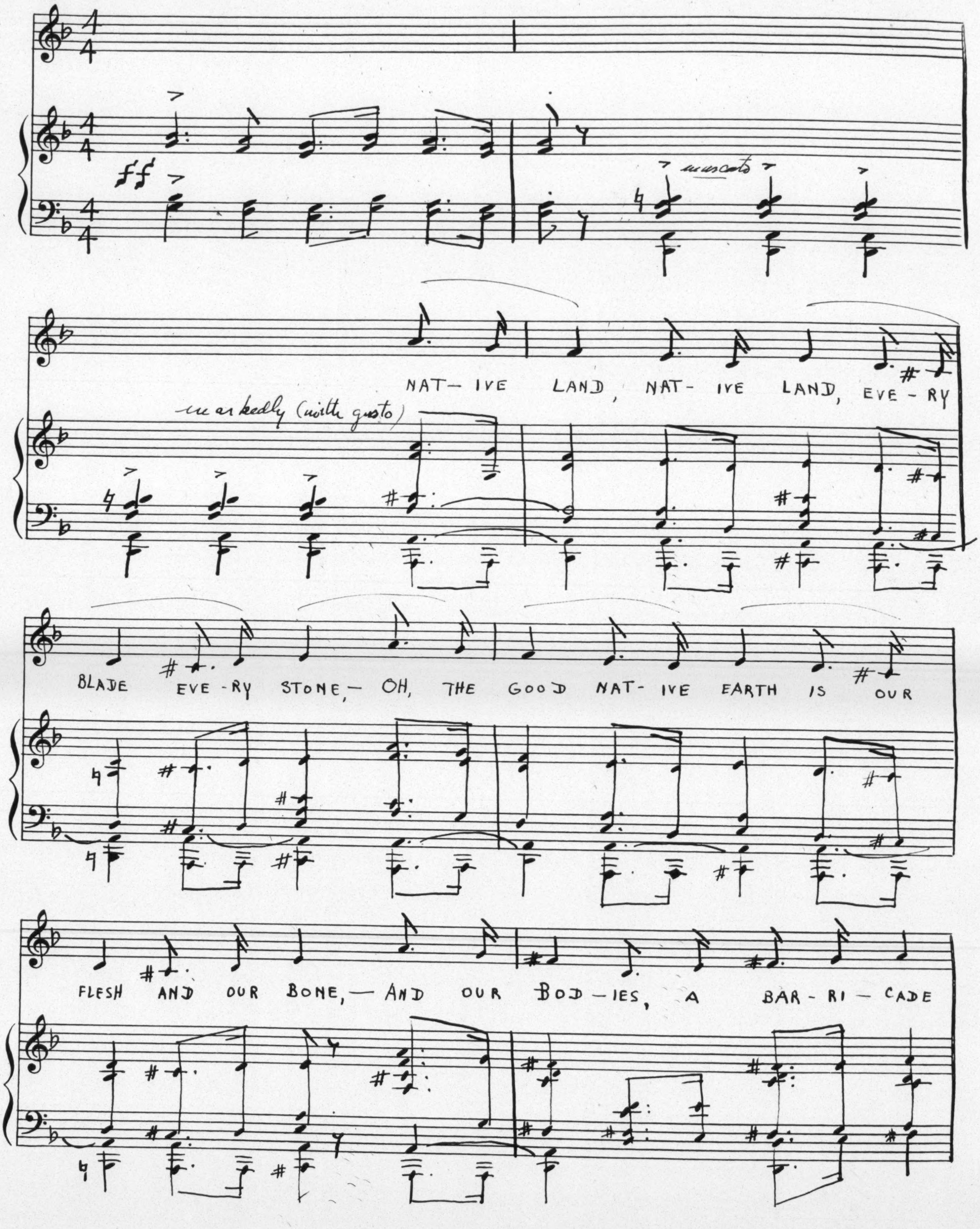
Tolbie Sacher
111 Taymil Rd.
New Rochelle N.Y.
New Rochelle 2-5881

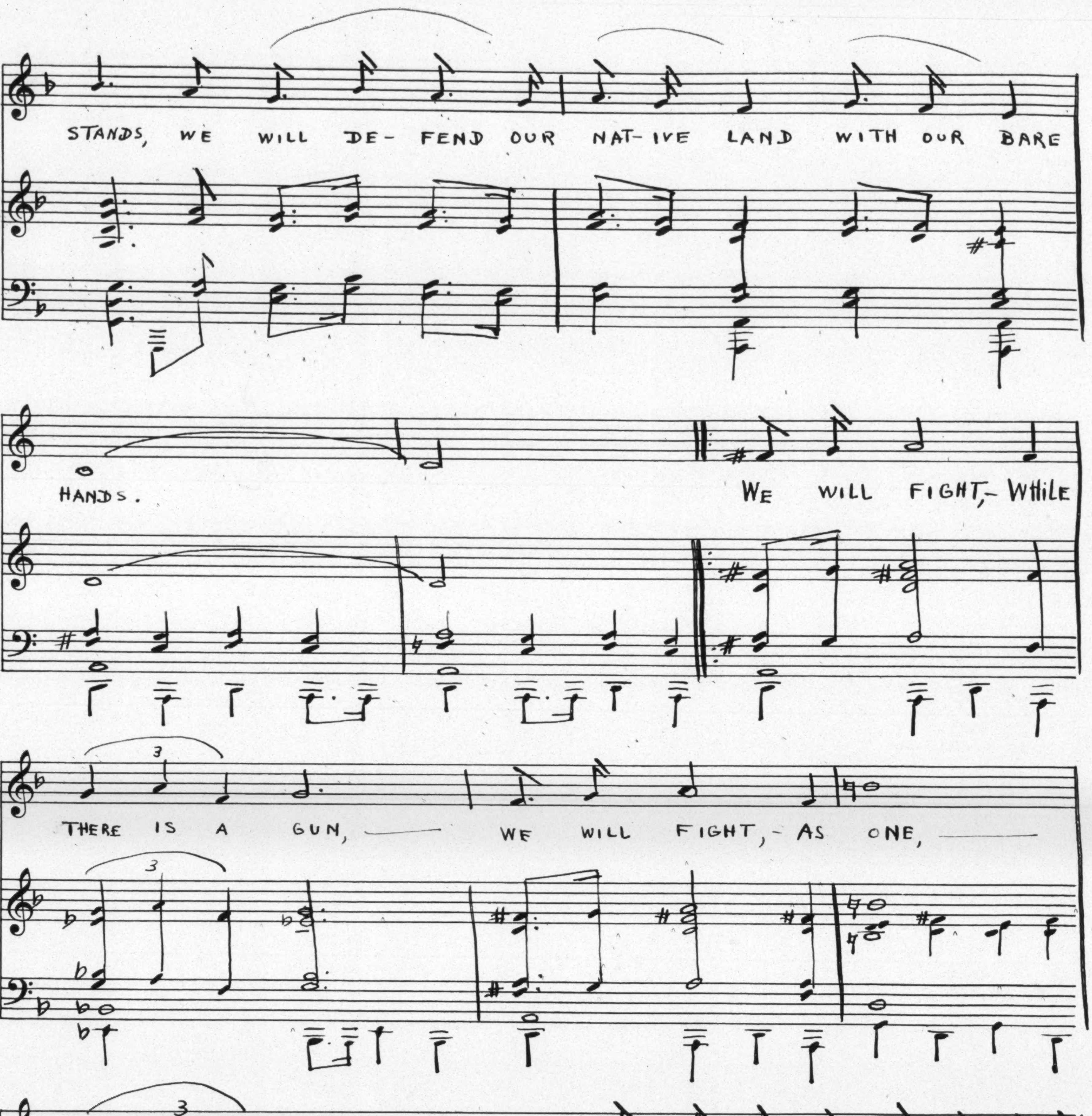
LYRICS BY
LEWIS ALLEN

NATIVE LAND

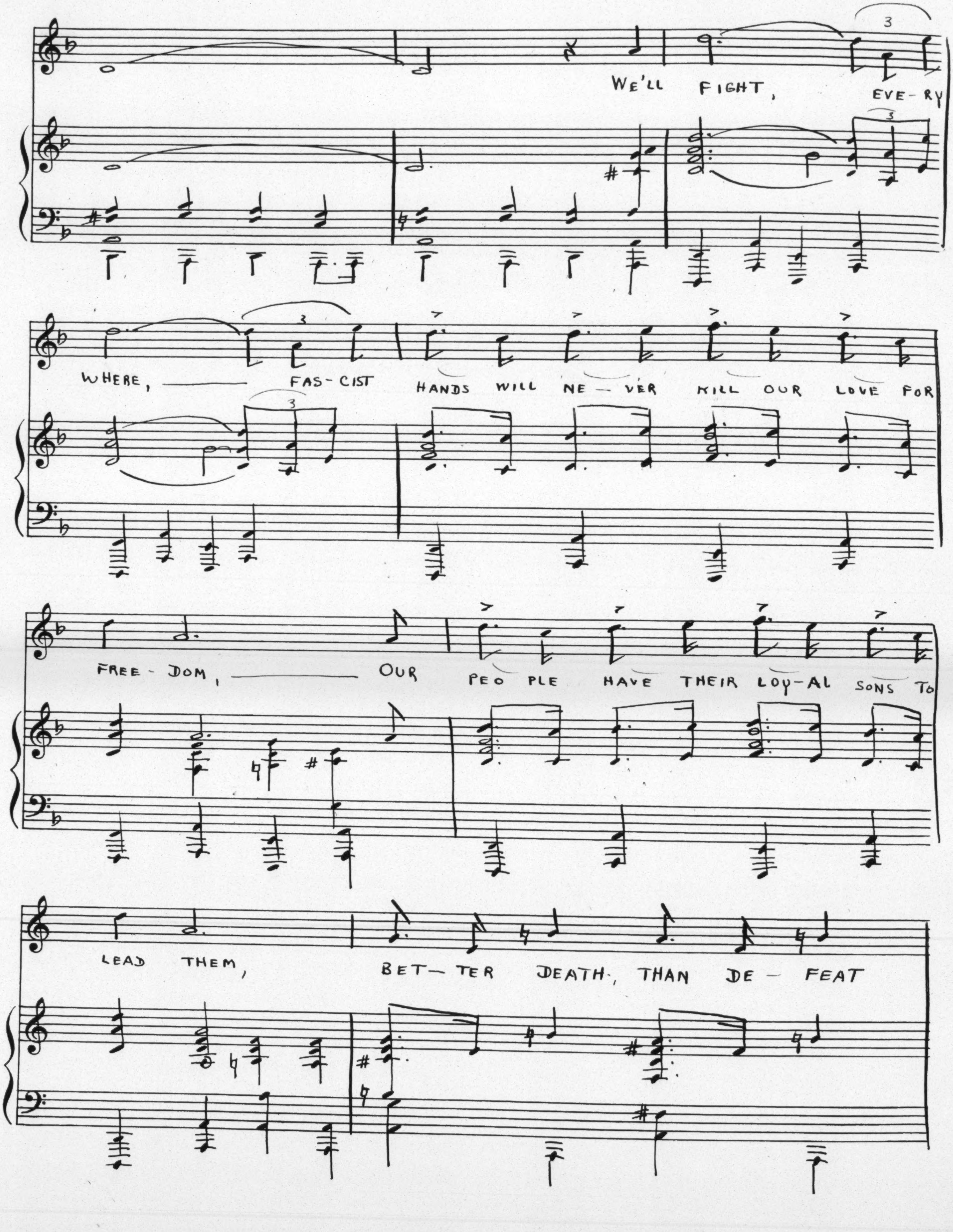
MUSIC BY
TOLBIE SACHER

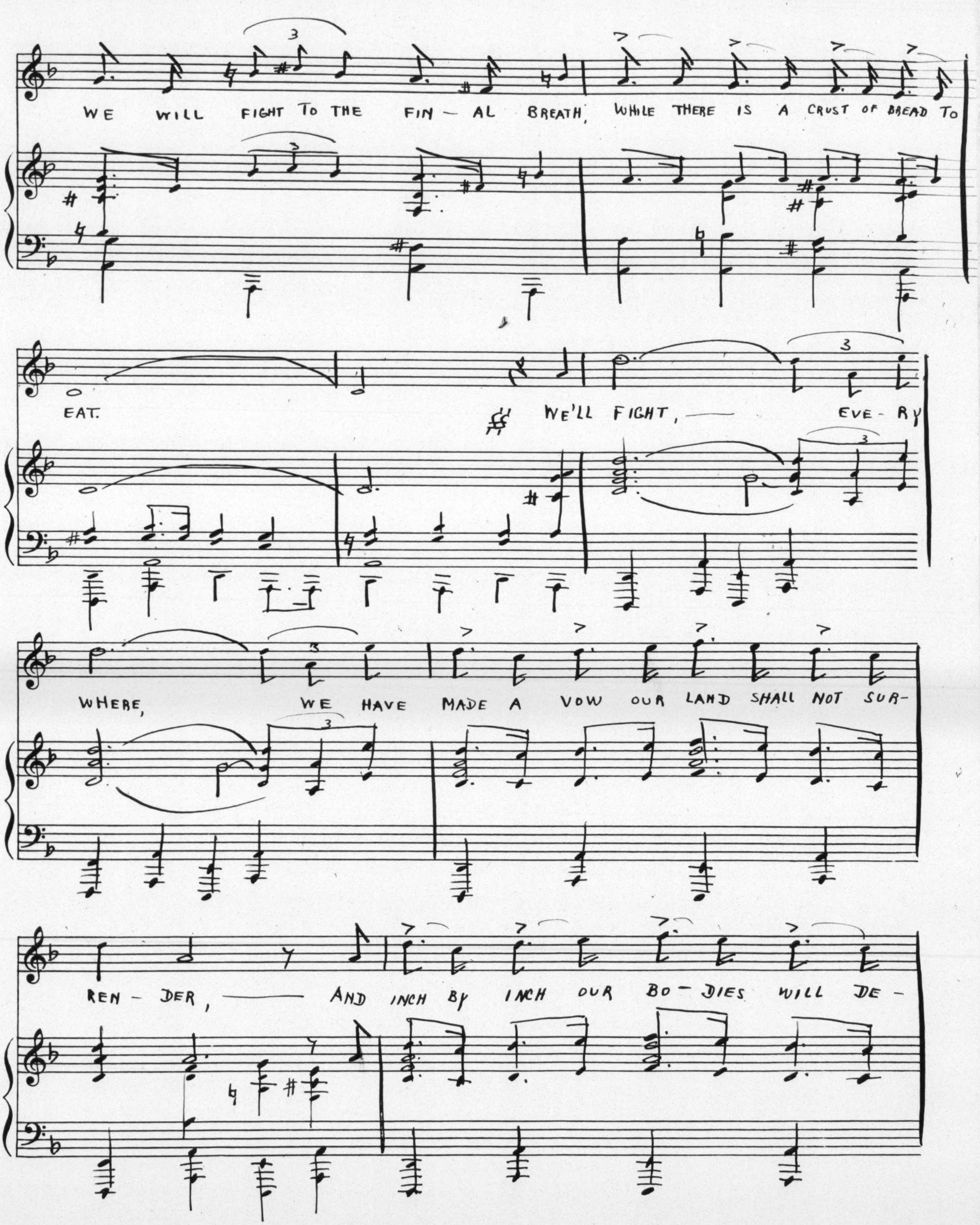
(in march time)

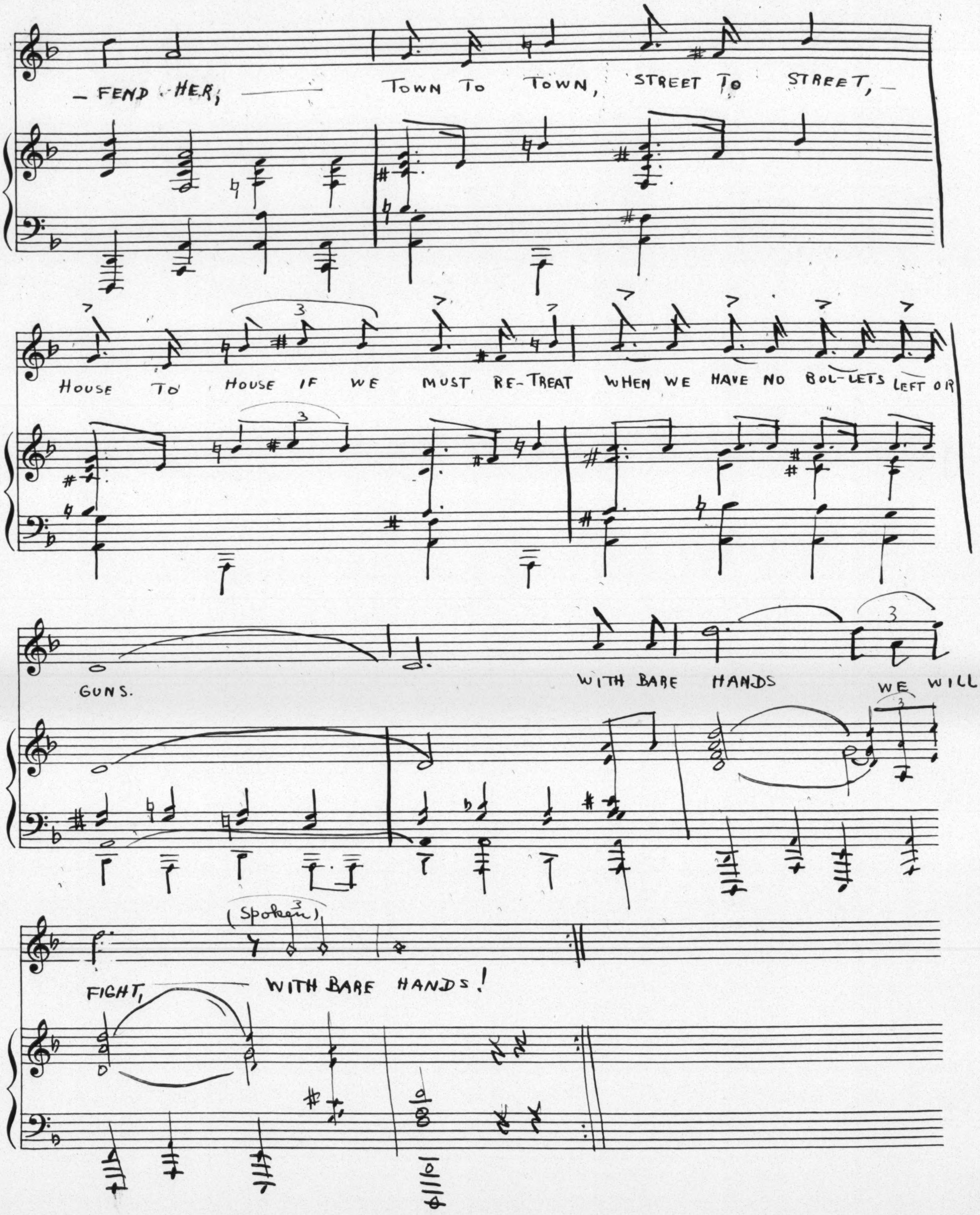

ff
marcato
markedly (with gusto)
NAT-IVE LAND, NAT-IVE LAND, EVE-RY
BLADE EVE-RY STONE,— OH, THE GOOD NAT-IVE EARTH IS OUR
FLESH AND OUR BONE,— AND OUR BOD-IES, A BAR-RI-CADE


STANDS, WE WILL DE- FEND OUR NAT- IVE LAND WITH OUR BARE
HANDS.
WE WILL FIGHT, - WHILE
THERE IS A GUN, —— WE WILL FIGHT, - AS ONE, ——
3
WE WILL TAKE ROOT WHILE THERE IS A SIN- GLE BUL- LET LEFT TO
3

G.SCHIRMER
IMPERIAL BRAND
No. 21—12 Staves
PRINTED IN U.S.A.


WE'LL FIGHT, EVE-RY
WHERE, FAS-CIST HANDS WILL NE-VER KILL OUR LOVE FOR
FREE-DOM, OUR PEO PLE HAVE THEIR LOY-AL SONS TO
LEAD THEM, BET-TER DEATH, THAN DE-FEAT


WE WILL FIGHT TO THE FIN – AL BREATH, WHILE THERE IS A CRUST OF BREAD TO
EAT. WE'LL FIGHT, — EVE – RY
WHERE, WE HAVE MADE A VOW OUR LAND SHALL NOT SUR –
REN – DER, — AND INCH BY INCH OUR BO – DIES WILL DE –


– FEND – HER; ——— TOWN TO TOWN, STREET TO STREET, –
HOUSE TO HOUSE IF WE MUST RE-TREAT WHEN WE HAVE NO BUL-LETS LEFT OR
GUNS. WITH BARE HANDS WE WILL
FIGHT, ——— (Spoken) WITH BARE HANDS!
3

I WANNA BE FREE

Music and Lyrics: Lou Relin

I wanna see the sun come over the hill,
A long way off from that old jute mill.
I don't want much, Lord, don't want much,
I just wanna be free, just wanna be free.

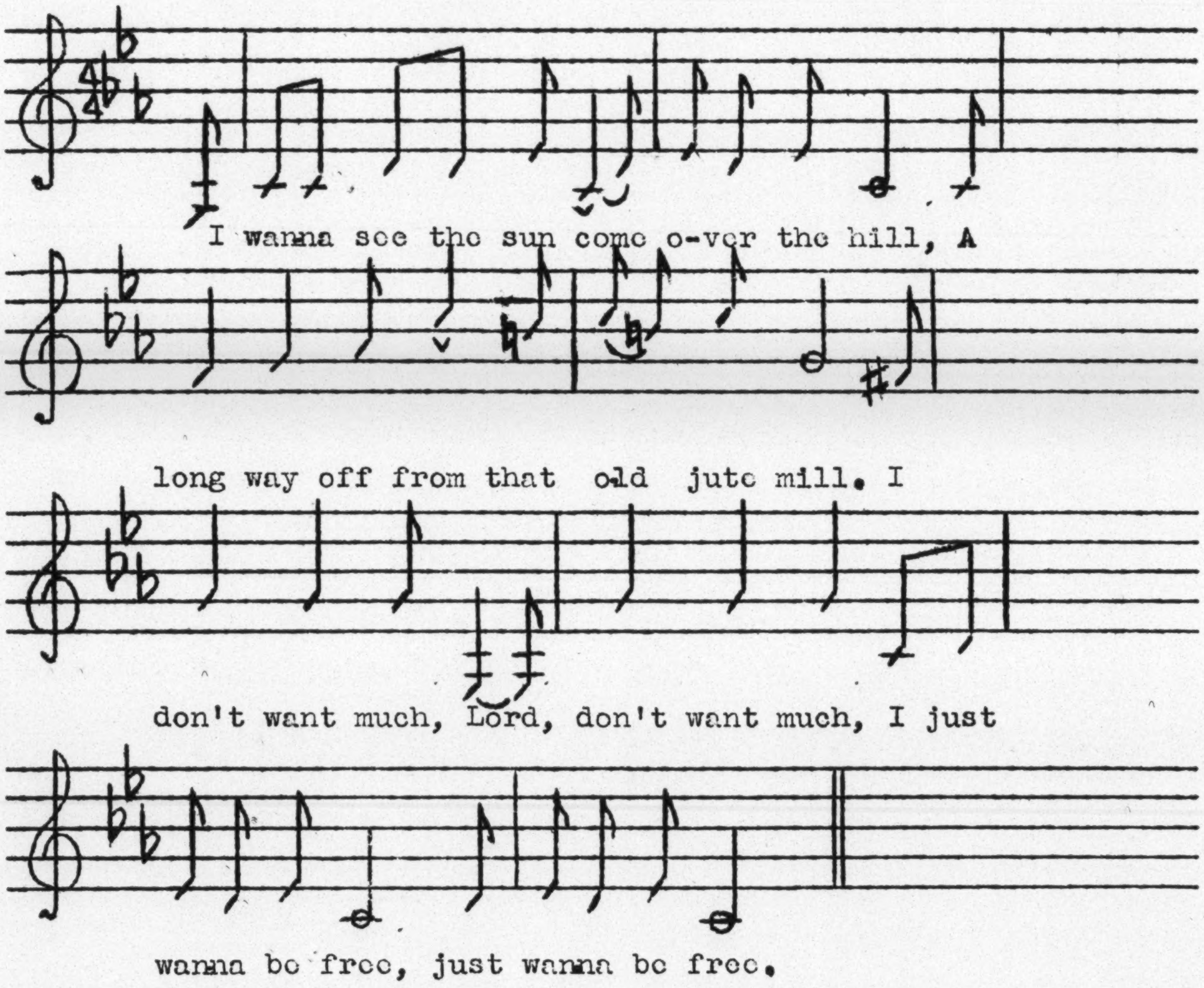
Just want the white folk to leave me be,
Don't hang me on no willow tree.
I don't want much, Lord, don't want much,
I just wanna be free, just wanna be free.

Don't want no di'monds, don't want no rum,
Don't wanna steal; don't wanna bum.
I don't want much, Lord, don't want much,
I just wanna be free, just wanna be free.

I toil all day till I'm nearly dead,
Just got a shack to lay my head.
I don't want much, Lord, don't want much,
I just wanna be free, just wanna be free.

Don't wanna live a hungerin' slave,
Don't wanna die till I'm in my grave.
I don't want much, Lord, don't want much,
I just wanna be free, just wanna be free.

Jehovah made us black folk human too,
We want the things that the white folk do.
I don't want much, Lord, don't want much,
I just wanna be free, just wanna be free.


I wanna see the sun come o-ver the hill, A
long way off from that old jute mill. I
don't want much, Lord, don't want much, I just
wanna be free, just wanna be free.

ADVANCE ARTIST COPY

MARCH ON, BOYS

Words and Music by

Davis Shuman

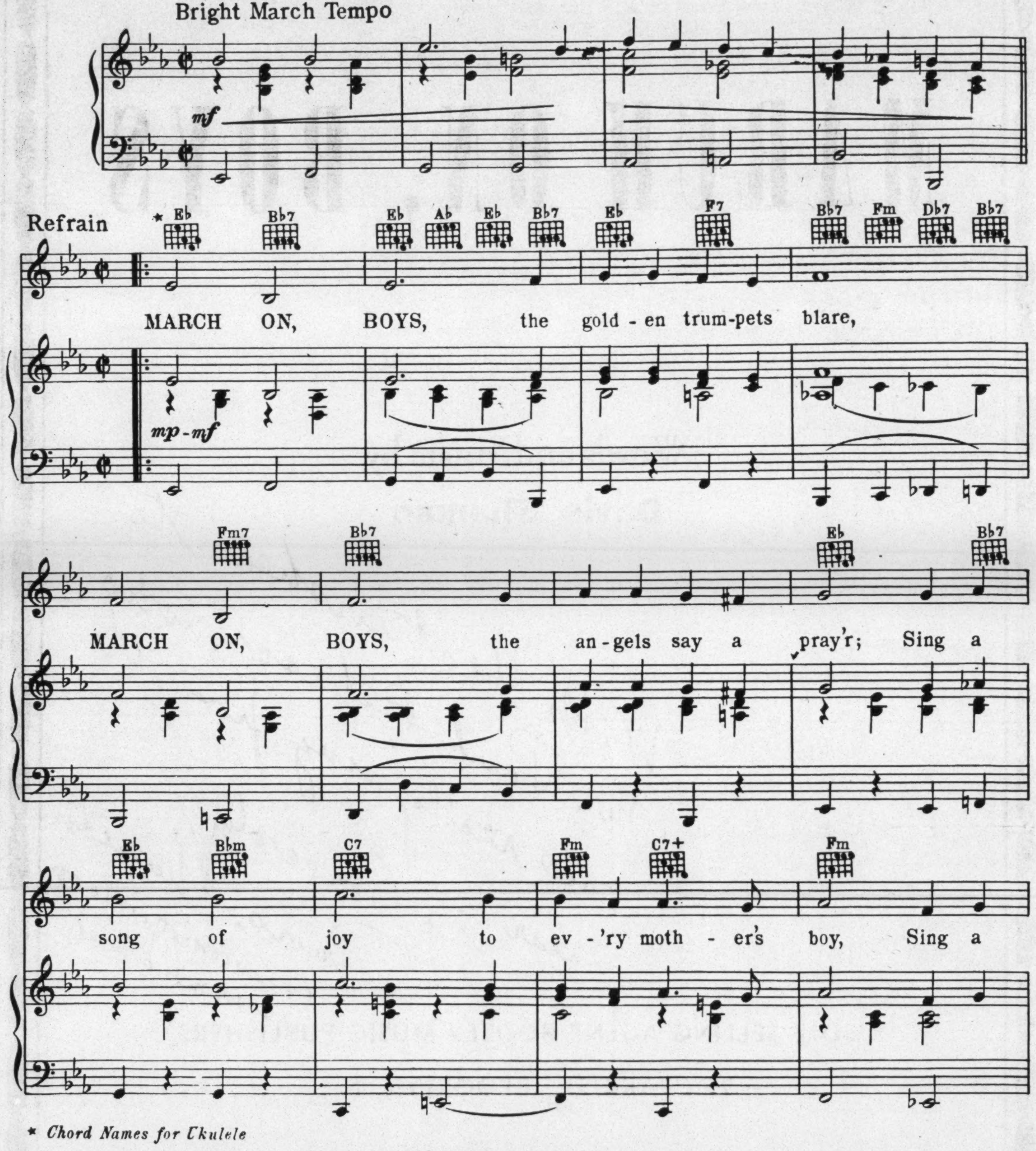
With best wishes to
Mr. Paul Robeson, who
can really sing from the
heart. Sincerely,
Davis Shuman
(trombonist, civil eng;
and music lover)

SOLE SELLING AGENT BOOZEY MUSIC PUBLISHERS,
25 CLARK ST., BROOKLYN, N.Y.

Dedicated to our Boys

March On, Boys

Words and Music by
DAVIS SHUMAN


Bright March Tempo
mf
Refrain
*
Eb
Bb7
Eb
Ab
Eb
Bb7
Eb
F7
Bb7
Fm
Db7
Bb7
MARCH ON, BOYS, the gold - en trum-pets blare,
mp - mf
Fm7
Bb7
Eb
Bb7
MARCH ON, BOYS, the an - gels say a pray'r; Sing a
Eb
Bbm
C7
Fm
C7+
Fm
song of joy to ev - 'ry moth - er's boy, Sing a

* *Chord Names for Ukulele*

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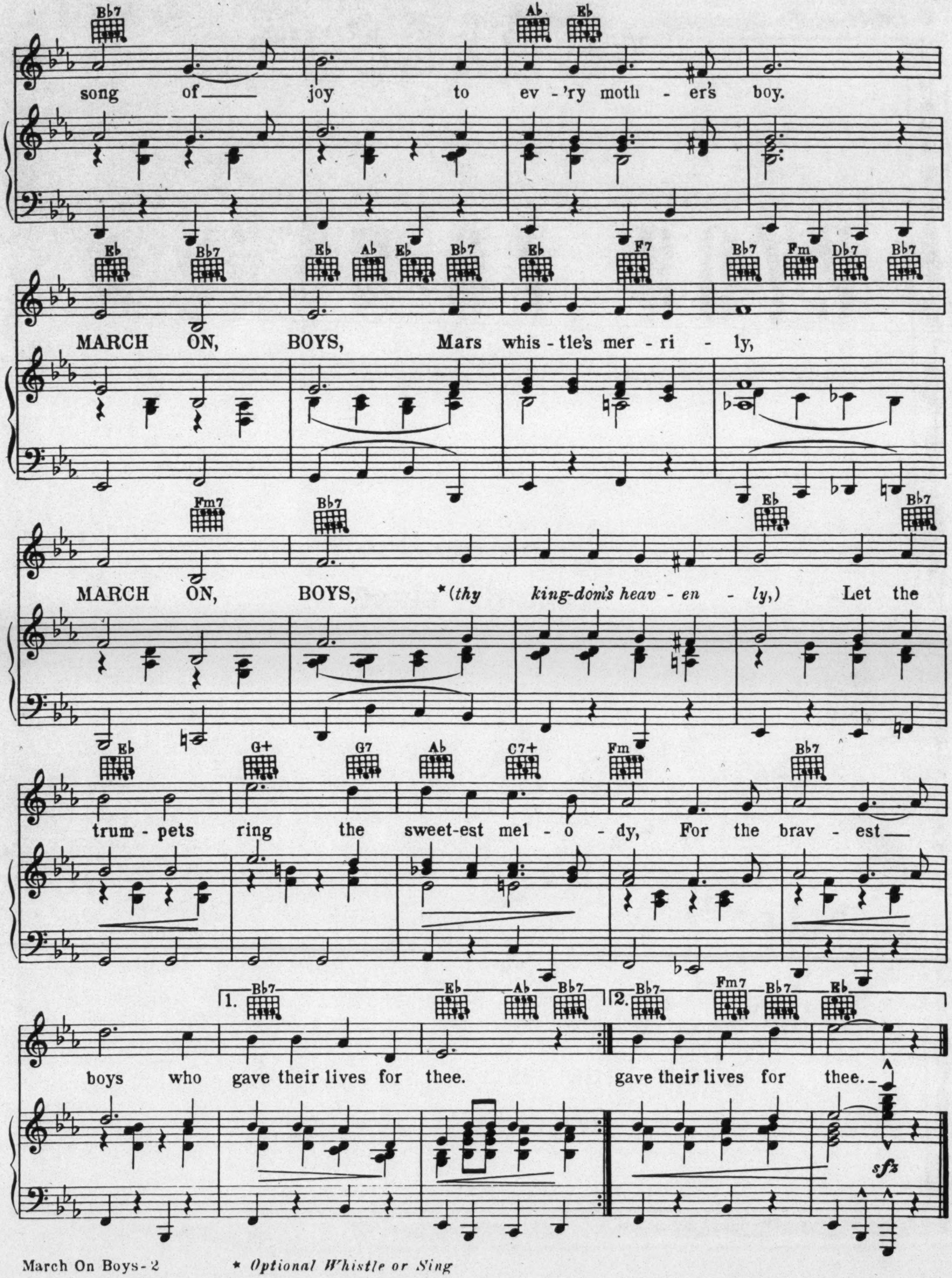
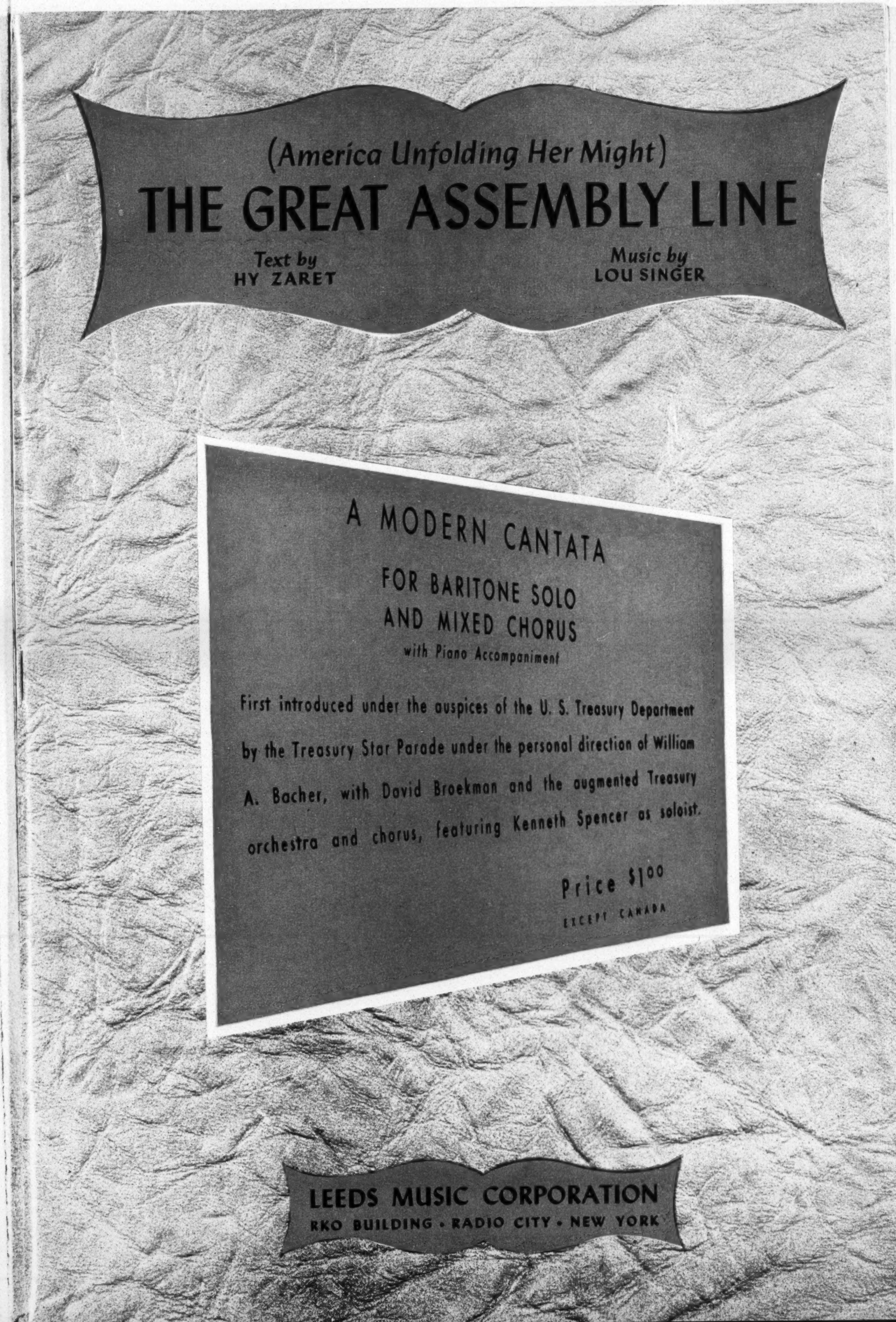

Bb7 Ab Eb
song of joy to ev-'ry moth-er's boy.
Eb Bb7 Eb Ab Eb Bb7 Eb F7 Bb7 Fm Db7 Bb7
MARCH ON, BOYS, Mars whis-tle's mer-ri-ly,
Fm7 Bb7 Eb Bb7
MARCH ON, BOYS, *(thy king-dom's heav-en-ly,) Let the
Eb G+ G7 Ab C7+ Fm Bb7
trum-pets ring the sweet-est mel-o-dy, For the brav-est
1. Bb7 Eb Ab Bb7 2. Bb7 Fm7 Bb7 Eb
boys who gave their lives for thee. gave their lives for thee.
sfz

* *Optional Whistle or Sing*



(*America Unfolding Her Might*)

THE GREAT ASSEMBLY LINE

Text by
HY ZARET

Music by
LOU SINGER

A MODERN CANTATA

FOR BARITONE SOLO AND MIXED CHORUS

with Piano Accompaniment

First introduced under the auspices of the U. S. Treasury Department by the Treasury Star Parade under the personal direction of William A. Bacher, with David Broekman and the augmented Treasury orchestra and chorus, featuring Kenneth Spencer as soloist.

Price 1^{00}
EXCEPT CANADA

LEEDS MUSIC CORPORATION
RKO BUILDING • RADIO CITY • NEW YORK

THE GREAT ASSEMBLY LINE

FOREWORD

THIS IS the first work of this nature that we have had the privilege to publish. When we first heard it demonstrated by the writers, we felt that here was something that would stir Americans at home and abroad. Something that told them in music and words just what we are fighting for. Our belief in this composition has been vindicated by the United States Treasury Department in their acceptance of the original work in its entirety for one of their radio programs. This program was transcribed and made available to every radio station in America.

We have taken the entire work and have made it available for every type of performer, either professional or amateur.

We think that we have fulfilled the hopes of the writers in presenting this so that it will serve the purposes for which they wrote it.

THE PUBLISHER

A Modern Cantata

(AMERICA UNFOLDING HER MIGHT)

THE GREAT ASSEMBLY LINE

Text by
HY ZARET

For Baritone Solo
and
Mixed Chorus

Music by
LOU SINGER

with piano accompaniment

☆

First introduced under the auspices of the U. S. Treasury Department by the Treasury Star Parade under the personal direction of William A. Bacher, with David Broekman and the augmented Treasury orchestra and chorus, featuring Kenneth Spencer as soloist.

☆

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Suggestions for Performance of

THE GREAT ASSEMBLY LINE

THREE FACTORS should be paramount in the performance of "The Great Assembly Line": they are simplicity, directness, and vitality. The music and text are the language of the "common man and woman" of America, telling the magnificent story of their contribution to the war effort. One must not assume a grandiose or false heroic approach to this work. It should have the quality of wholesome, virile conversation throughout. Good precise diction is of prime importance for both soloist (narrator) and chorus.

Soloist: He should be possessed of a good speaking voice. He represents the average American worker, farmer, clerk, etc., and he should constantly bear in mind that he is speaking to and about these men and women of America. Hence we see that a heavy-handed dramatic approach is not the conception of the work.

Chorus: They represent the men and women of America who are "turning out the guns for free men to shoot." Good diction and directness should be carefully concentrated upon. Proper clipping of consonants, and precise speaking and singing of phrases are vital points not to be overlooked in the performance of this work.

On page 24 you will notice text written for speaking sections of the chorus. This can be equally executed by single voices from the group if it is too difficult to achieve by the various sections of the chorus.

Finally, it should be noted that the various songs in this contata can be used independently of the whole itself. For example, on page 22, the narrator sings "No Man Is Sure of Freedom," etc. This is a complete selection in itself and can be used as a complete song in school assembly or vocal groups, etc. The same is applicable to nearly every section of the work.

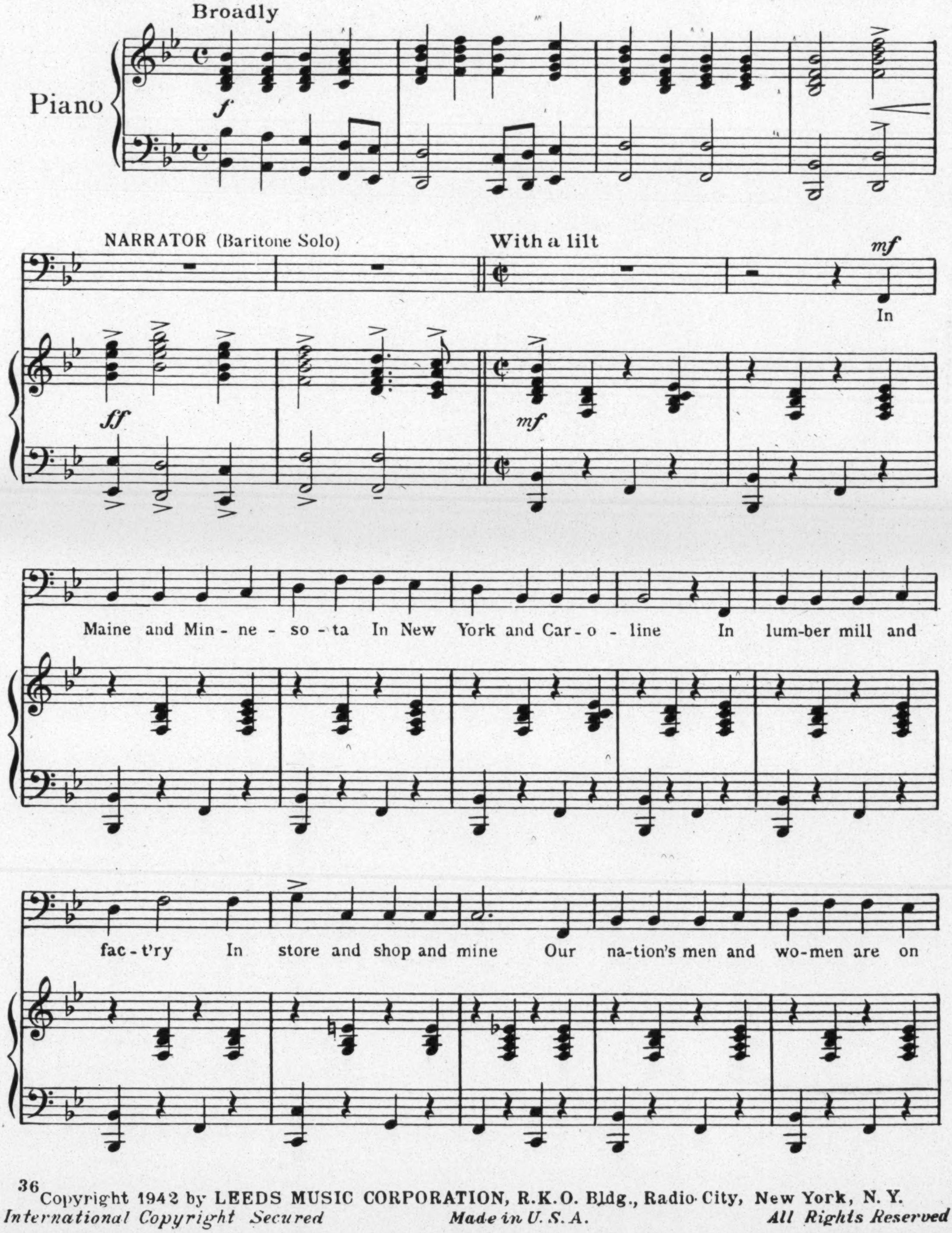
(America Unfolding Her Might)

THE GREAT ASSEMBLY LINE

A Cantata of The Home Front

Text by
HY ZARET
A.S.C.A.P.

Music by
LOU SINGER
A.S.C.A.P.


Broadly
Piano
f
NARRATOR (Baritone Solo)
With a lilt
mf
In
ff
mf
Maine and Min - ne - so - ta In New York and Car - o - line In lum-ber mill and
fac - t'ry In store and shop and mine Our na-tion's men and wo-men are on

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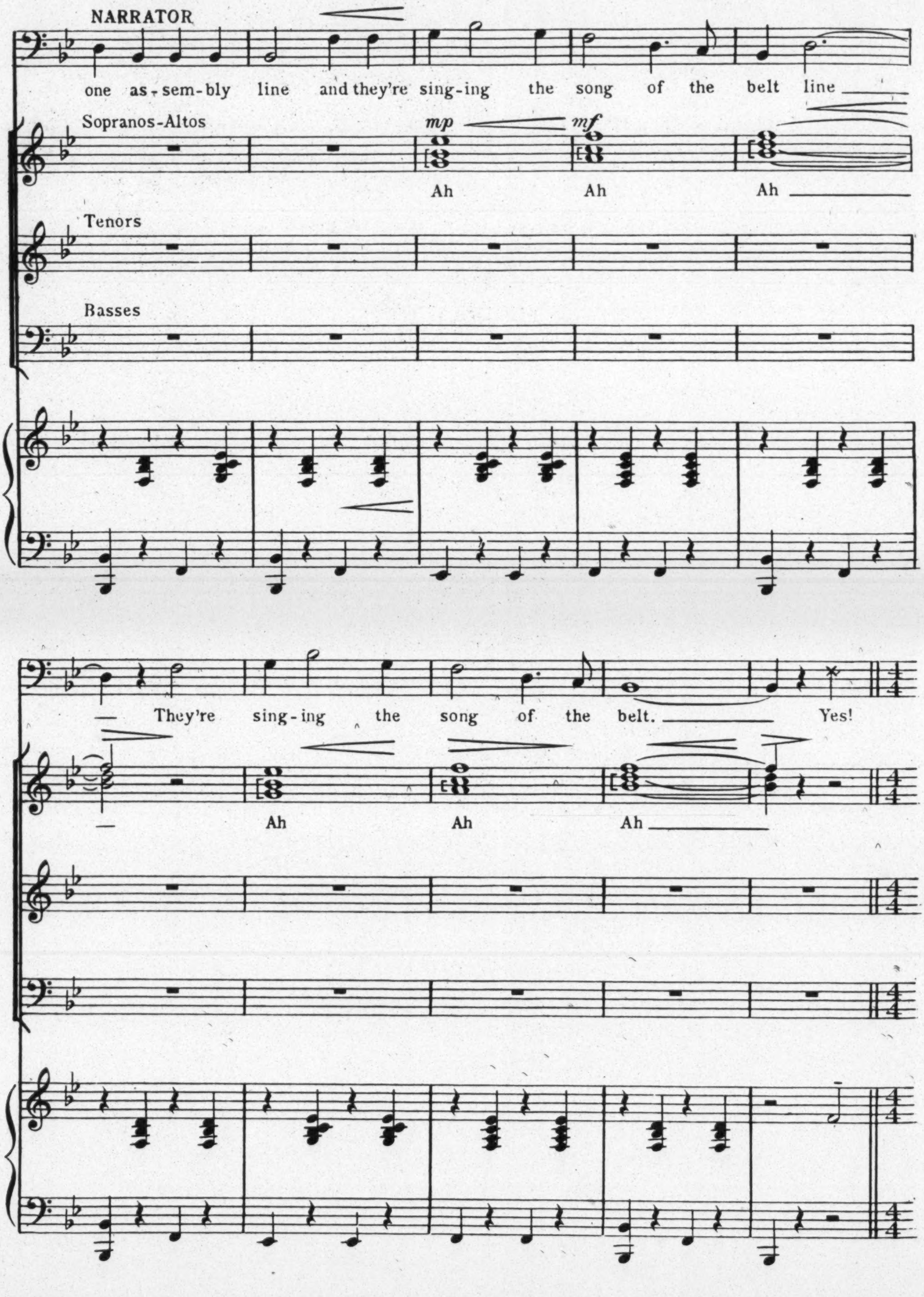
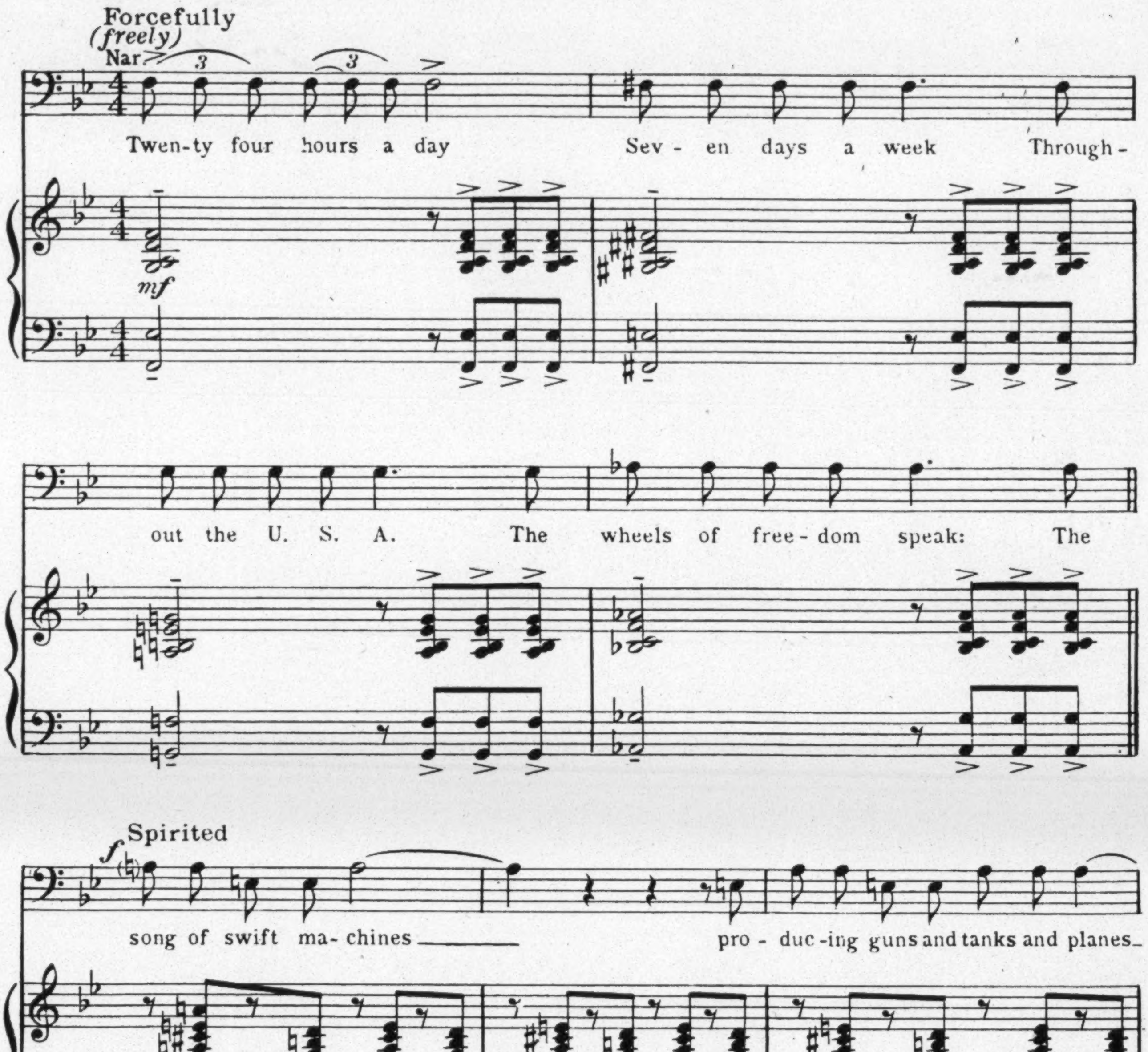
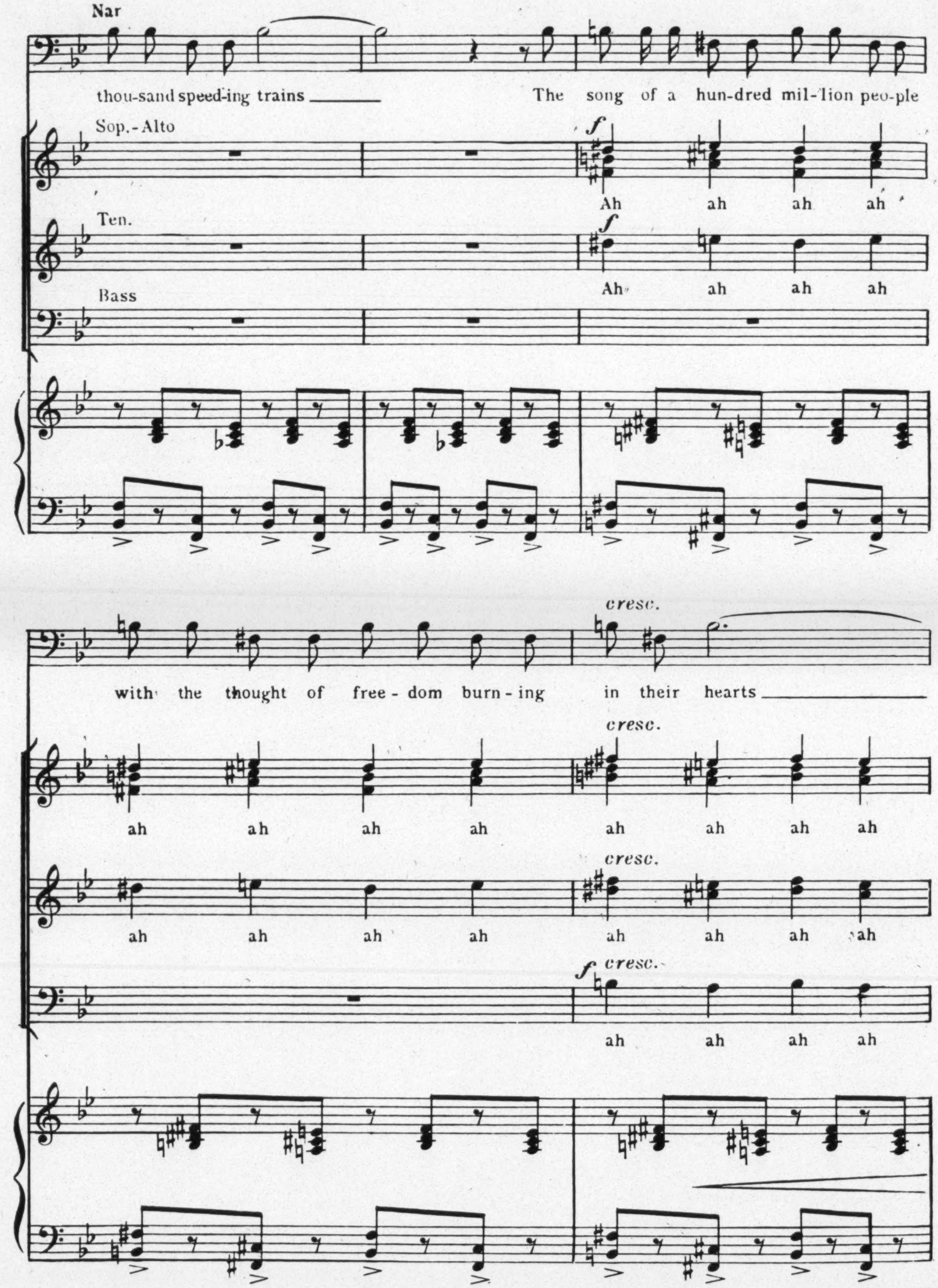
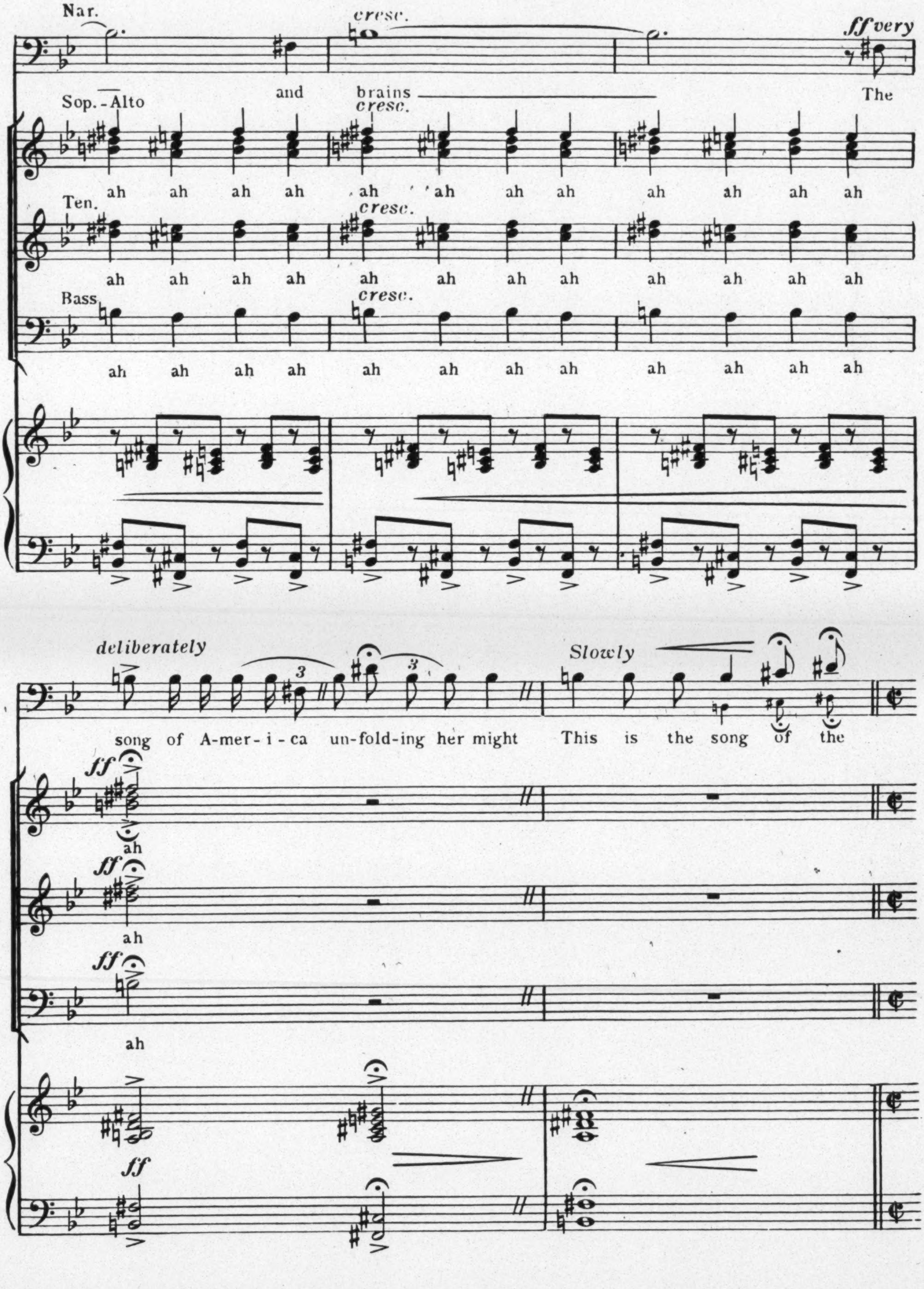
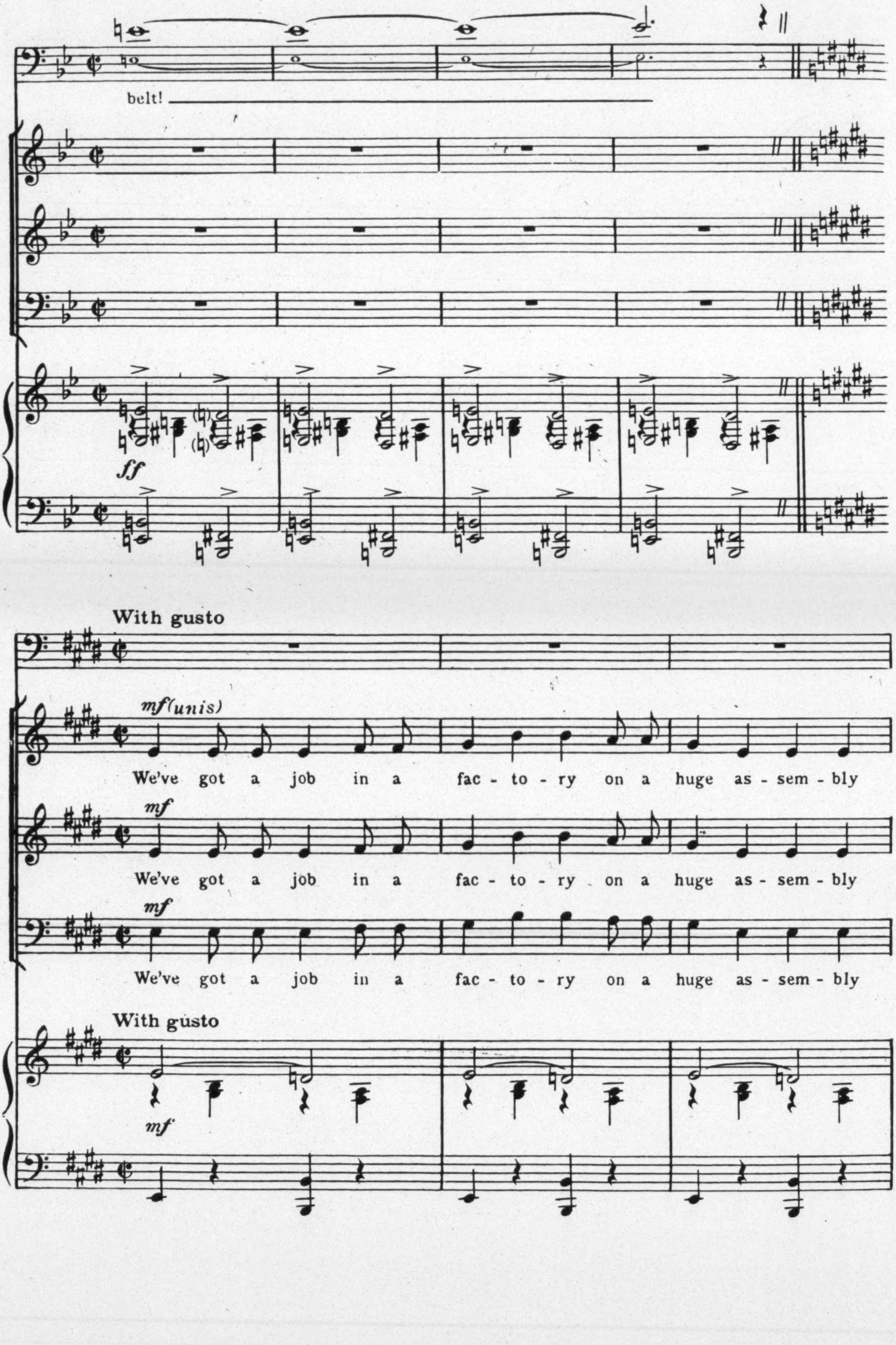
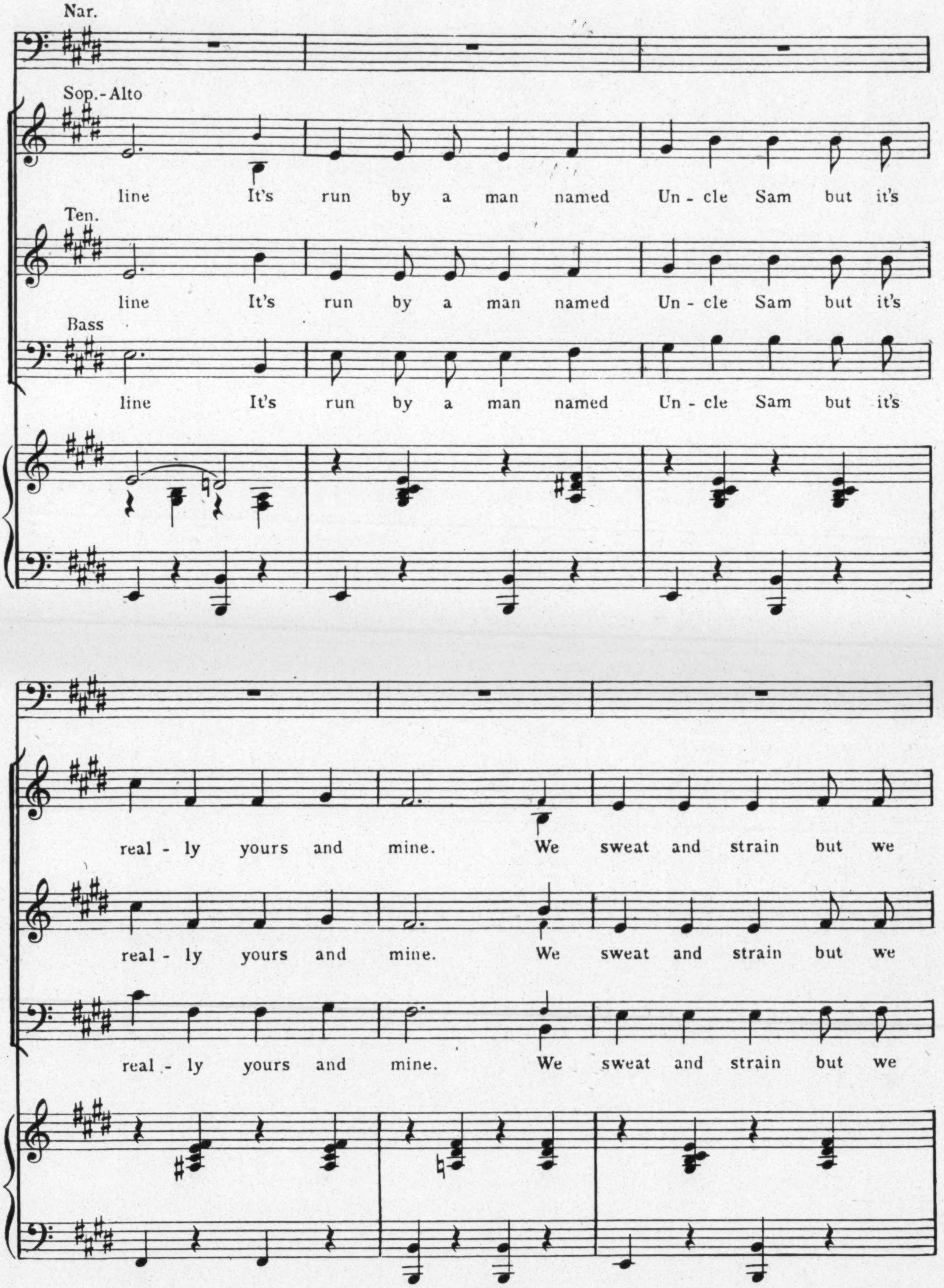

NARRATOR
one as-sem-bly line and they're sing-ing the song of the belt line
Sopranos-Altos
mp
mf
Ah Ah Ah
Tenors
Basses
They're sing-ing the song of the belt.
Yes!
Ah Ah Ah

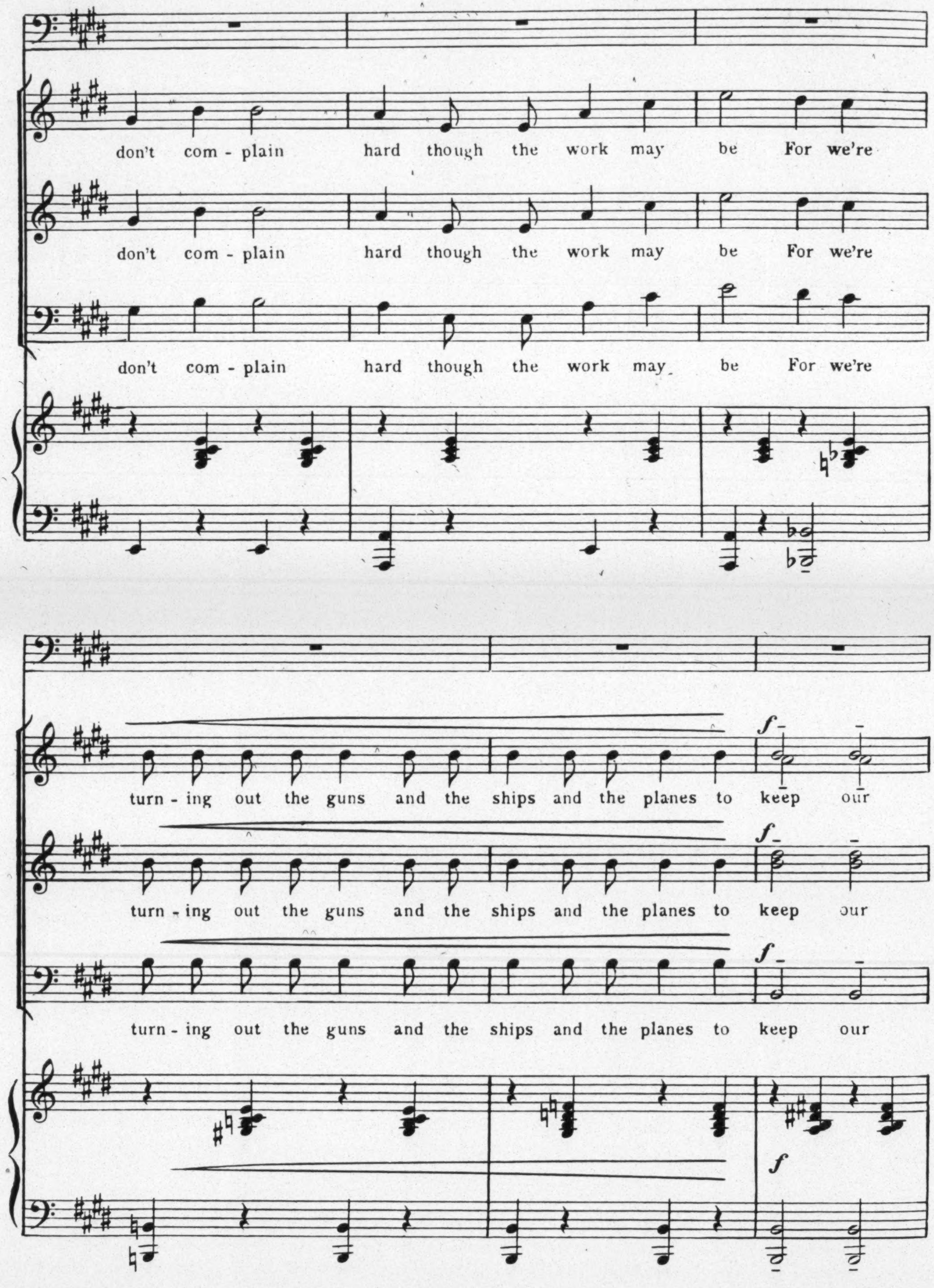

Forcefully
(freely)
Nar.
3
3
Twen-ty four hours a day Sev-en days a week Through-
mf
out the U. S. A. The wheels of free-dom speak: The
Spirited
f
song of swift ma-chines ——— pro-duc-ing guns and tanks and planes —
f
— The song of rac-ing mo-tors ——— In a

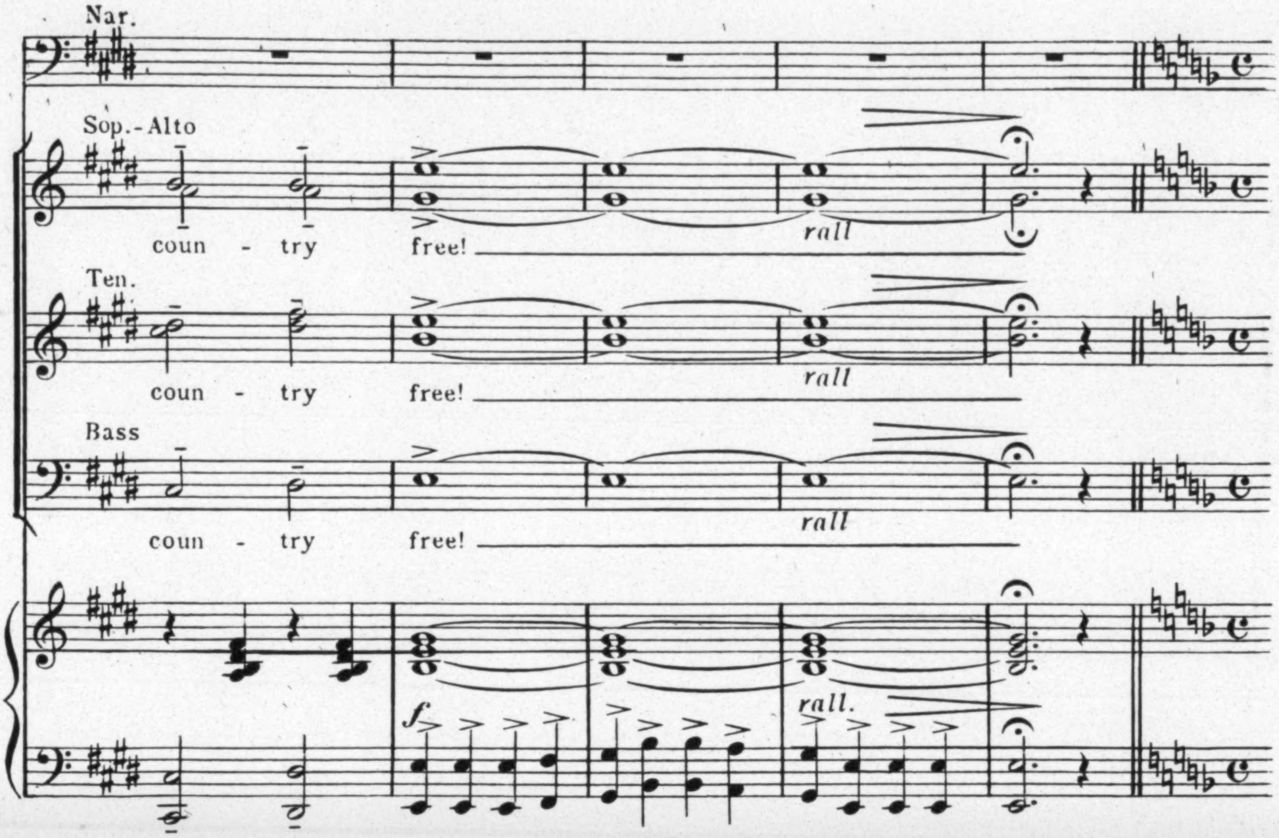

Nar
thou-sand speed-ing trains
The song of a hun-dred mil-lion peo-ple
Sop.-Alto
f
Ah ah ah ah
Ten.
f
Ah ah ah ah
Bass
cresc.
with the thought of free-dom burn-ing in their hearts
cresc.
ah ah ah ah ah ah ah ah
cresc.
ah ah ah ah ah ah ah ah
f cresc.
ah ah ah ah


Nar.
cresc.
ff very
and brains
The
Sop.-Alto
cresc.
ah ah ah ah ah ah ah ah ah ah ah ah
Ten.
cresc.
ah ah ah ah ah ah ah ah ah ah ah ah
Bass
cresc.
ah ah ah ah ah ah ah ah ah ah ah ah
deliberately
3
3
Slowly
song of A-mer-i-ca un-fold-ing her might This is the song of the
ff
ah
ff
ah
ff
ah
ff

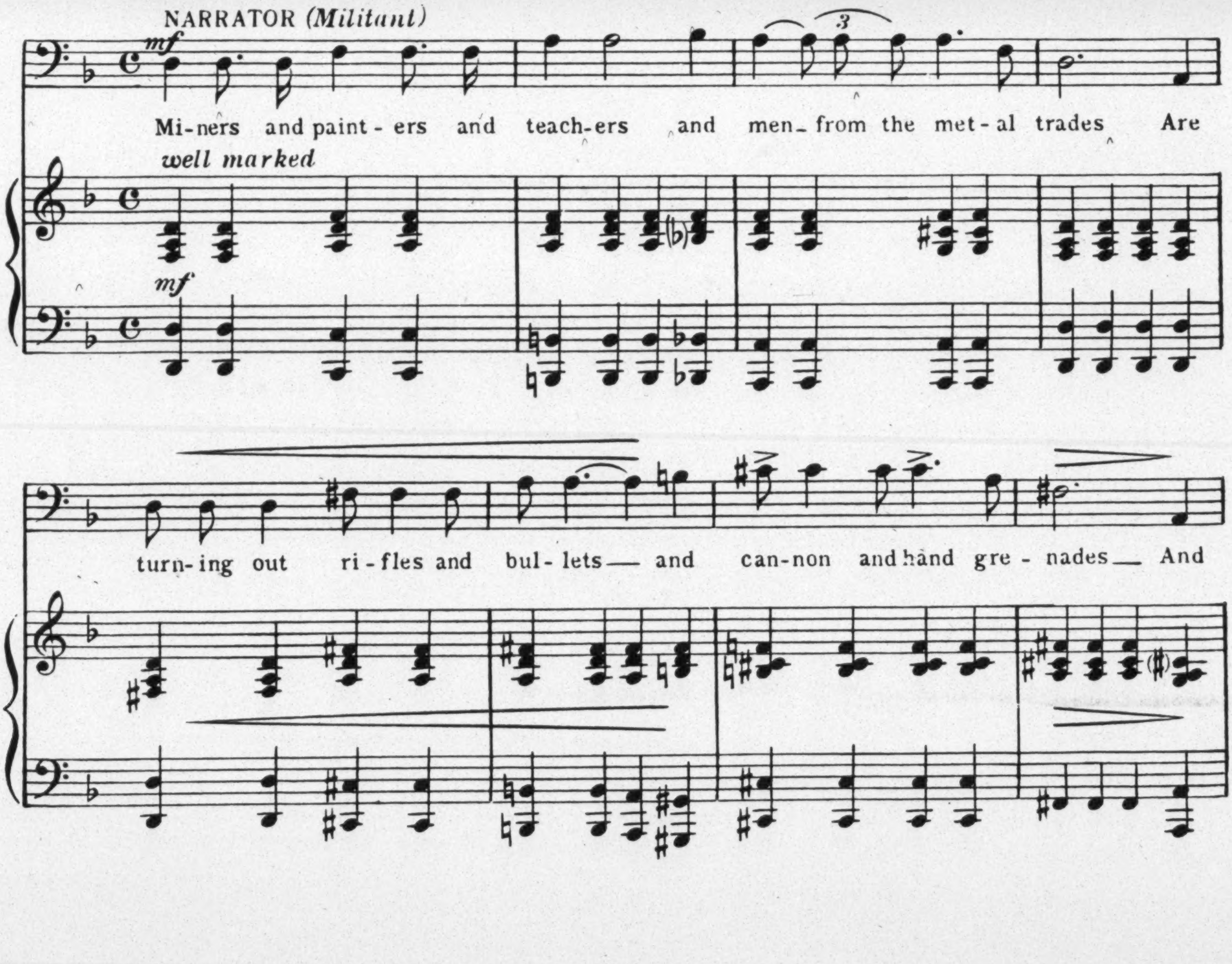

belt!
ff
With gusto
mf(unis)
We've got a job in a fac - to - ry on a huge as - sem - bly
mf
We've got a job in a fac - to - ry on a huge as - sem - bly
mf
We've got a job in a fac - to - ry on a huge as - sem - bly
With gusto
mf

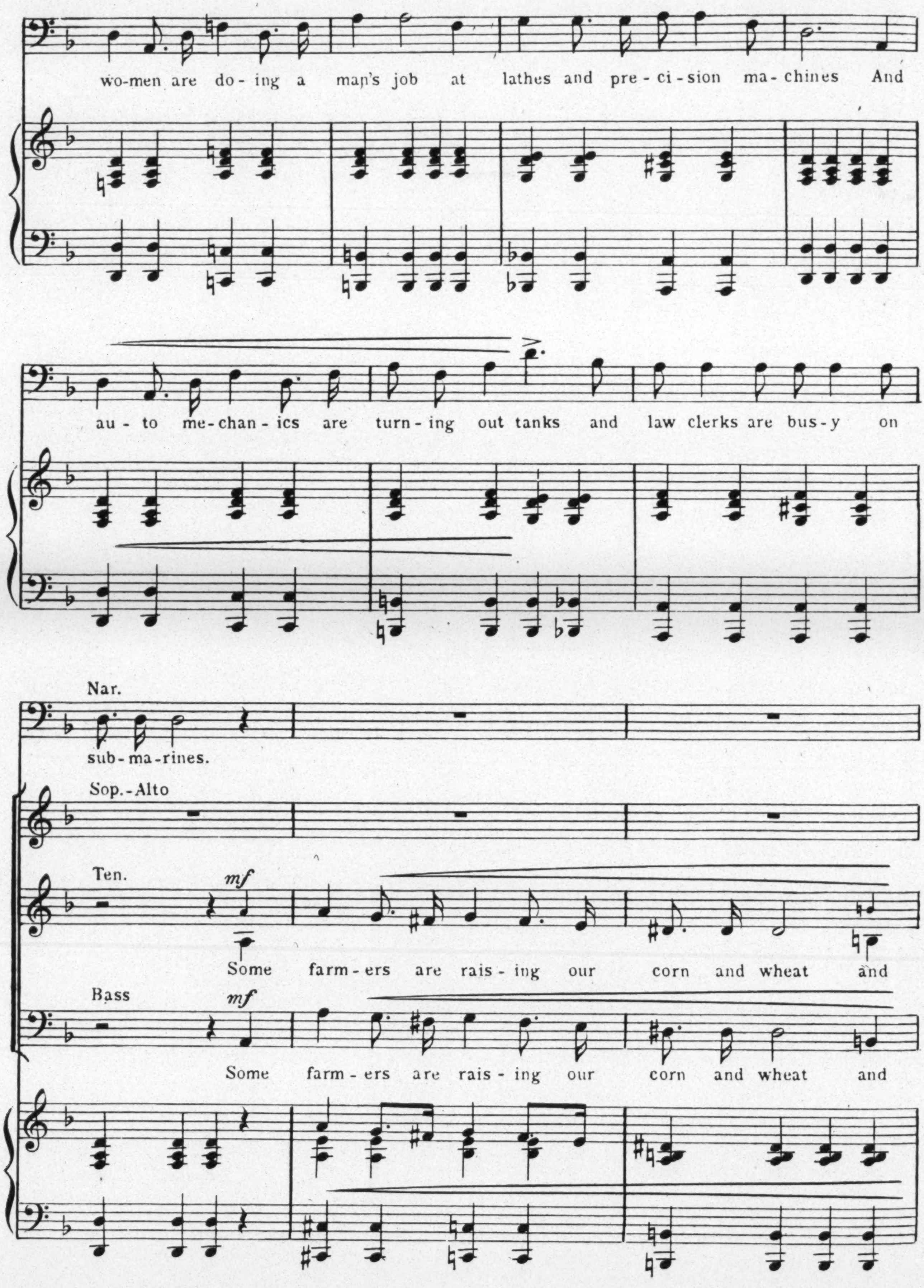

Nar.
Sop.-Alto
line It's run by a man named Un-cle Sam but it's
Ten.
line It's run by a man named Un-cle Sam but it's
Bass
line It's run by a man named Un-cle Sam but it's
real-ly yours and mine. We sweat and strain but we
real-ly yours and mine. We sweat and strain but we
real-ly yours and mine. We sweat and strain but we

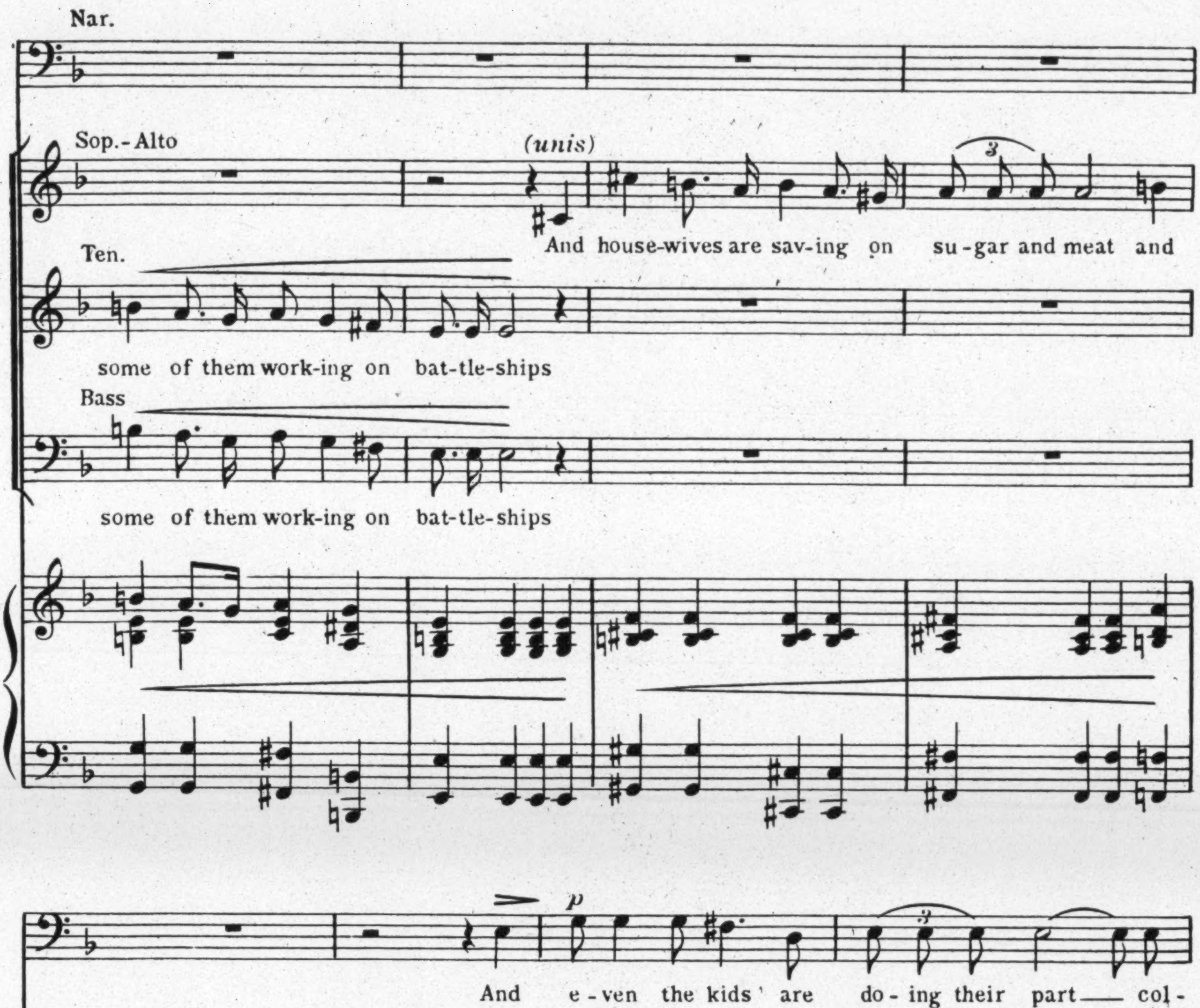

don't com - plain hard though the work may be For we're
don't com - plain hard though the work may be For we're
don't com - plain hard though the work may be For we're
turn - ing out the guns and the ships and the planes to keep our
turn - ing out the guns and the ships and the planes to keep our
turn - ing out the guns and the ships and the planes to keep our
f

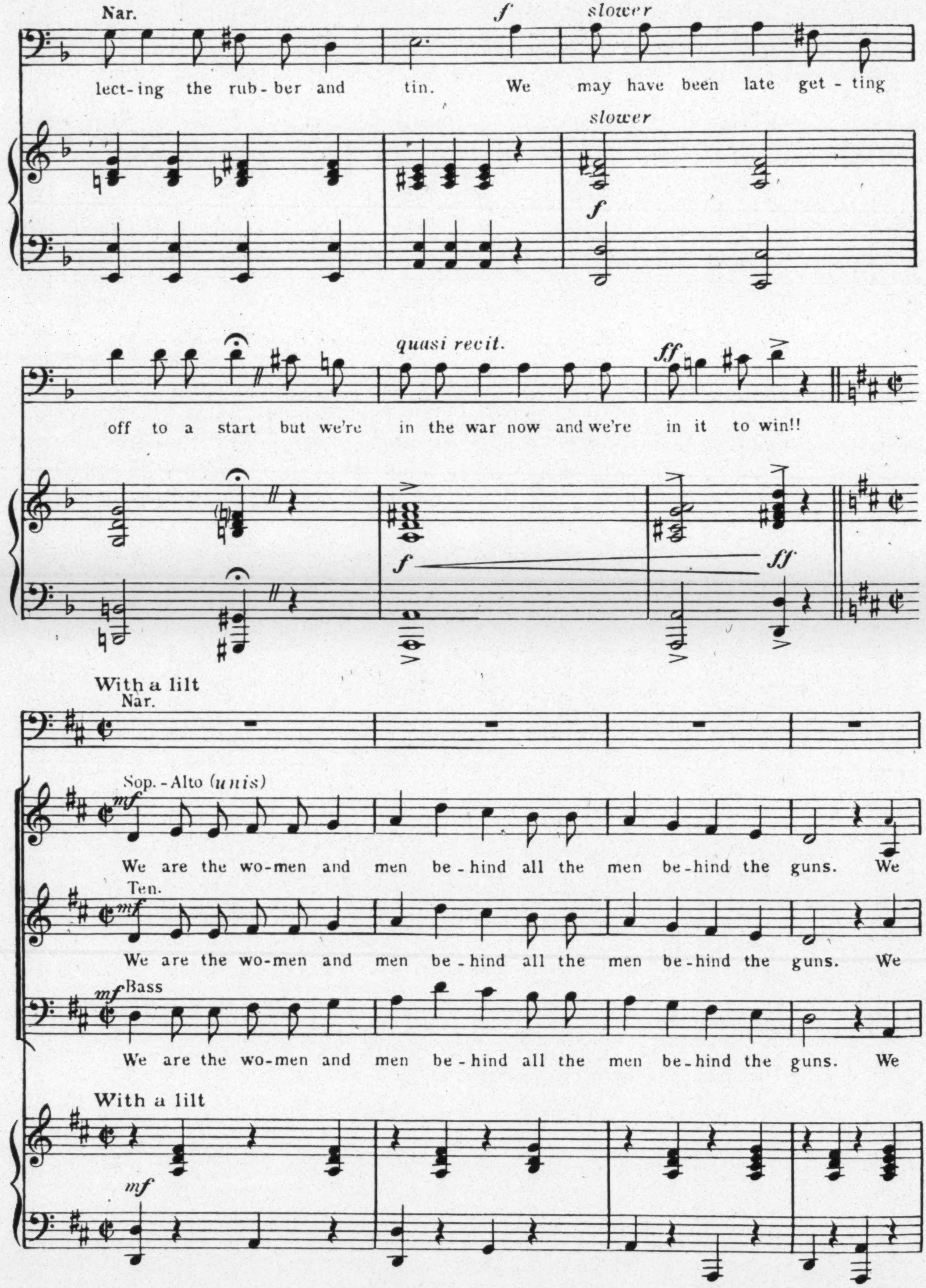

Nar.
Sop.-Alto
coun - try free!
rall
Ten.
coun - try free!
rall
Bass
coun - try free!
rall
f
rall.

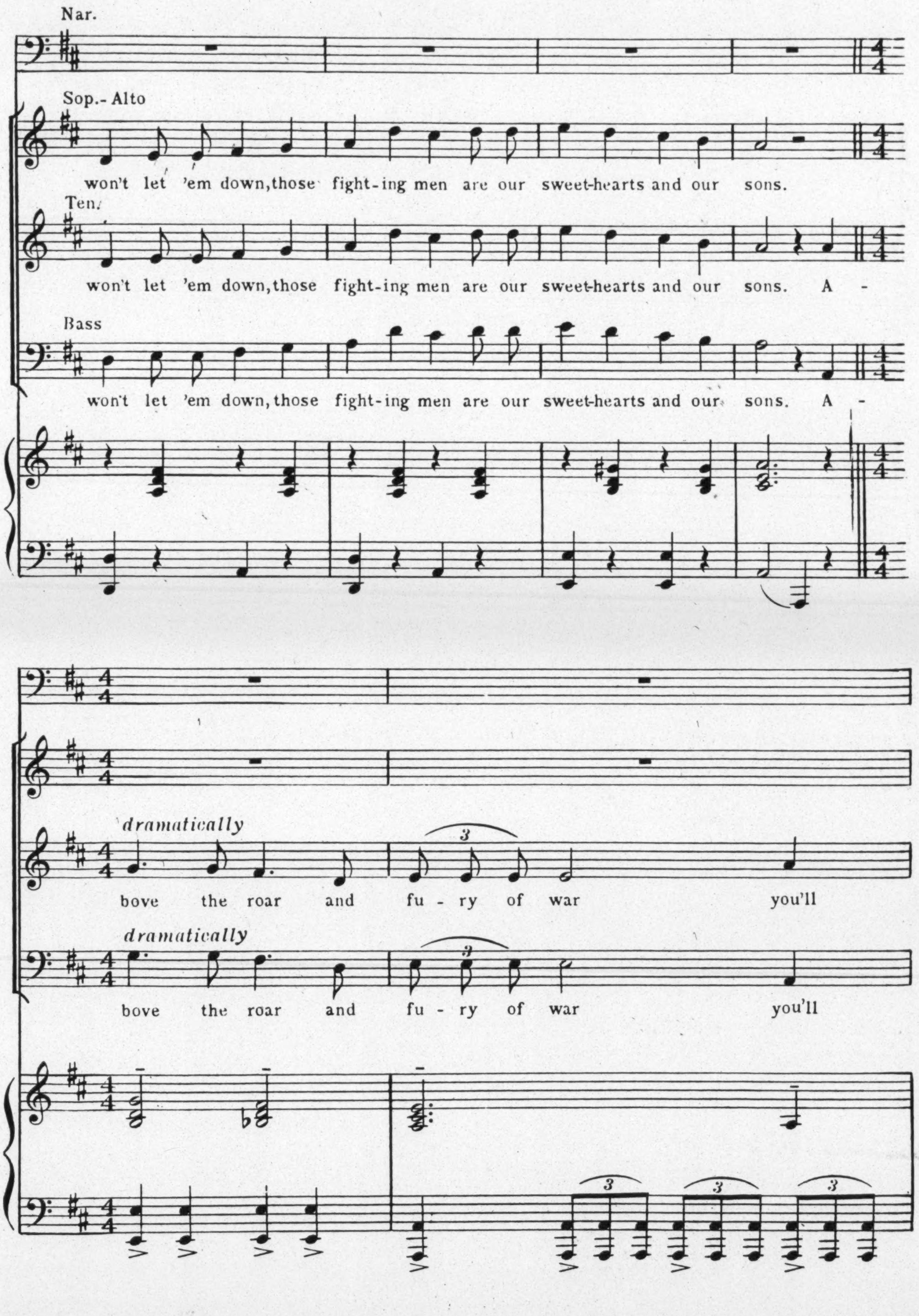
Part II

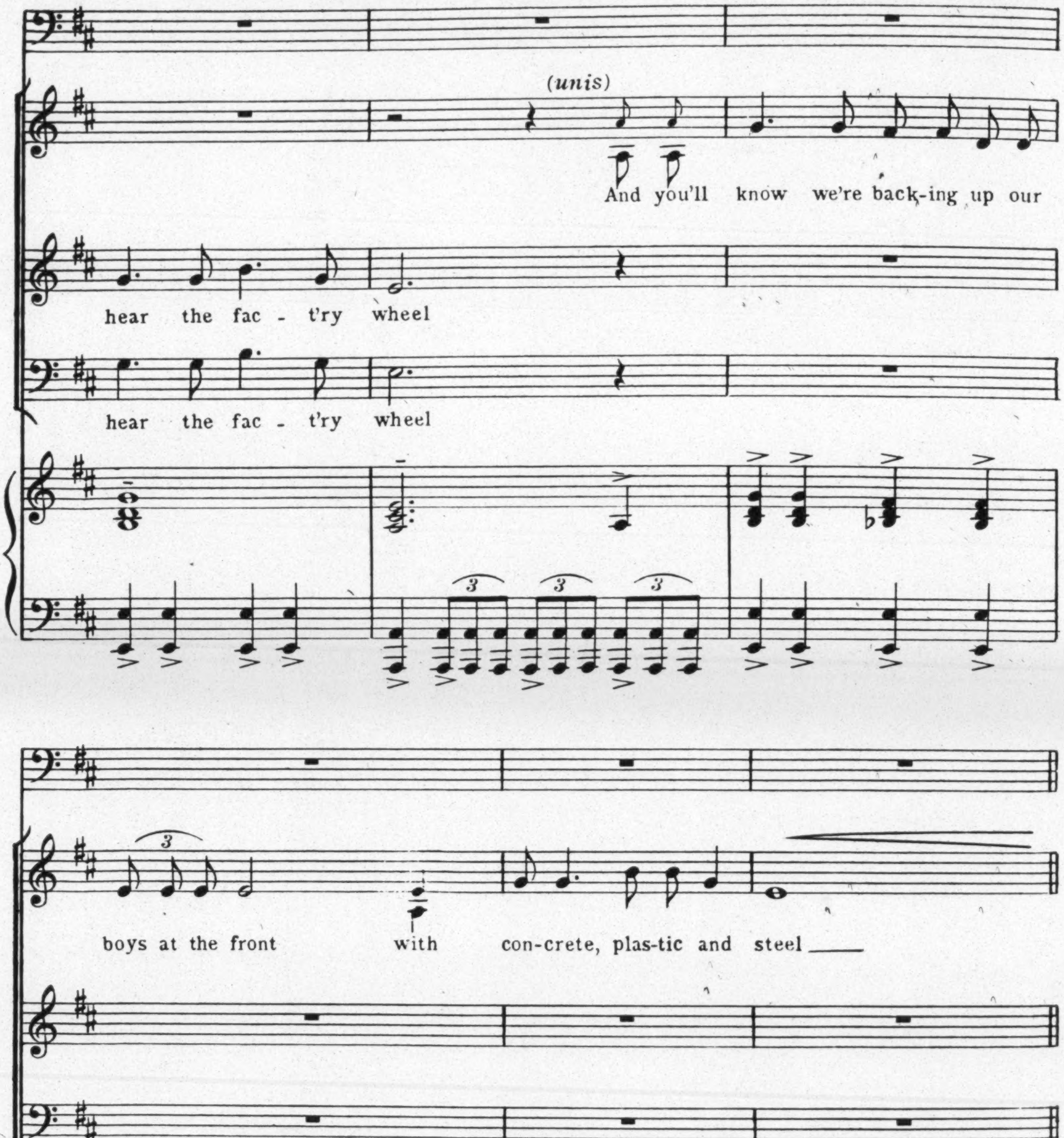

NARRATOR (Militant)
mf
Mi-ners and paint-ers and teach-ers and men from the met-al trades Are
well marked
mf
turn-ing out ri-fles and bul-lets and can-non and hand gre-nades And

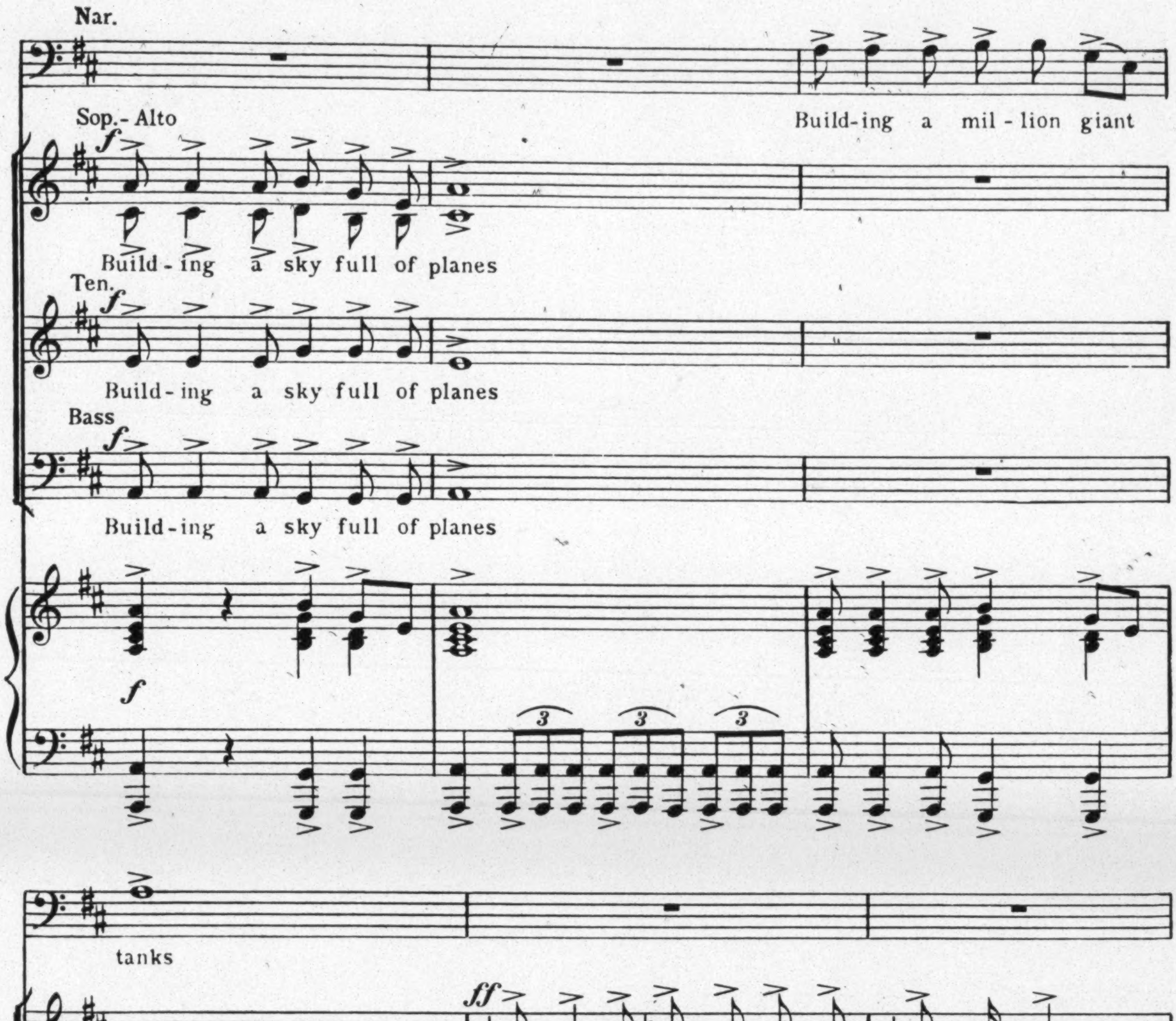

wo-men are do-ing a man's job at lathes and pre-ci-sion ma-chines And
au-to me-chan-ics are turn-ing out tanks and law clerks are bus-y on
Nar.
sub-ma-rines.
Sop.-Alto
Ten.
mf
Some farm-ers are rais-ing our corn and wheat and
Bass
mf
Some farm-ers are rais-ing our corn and wheat and

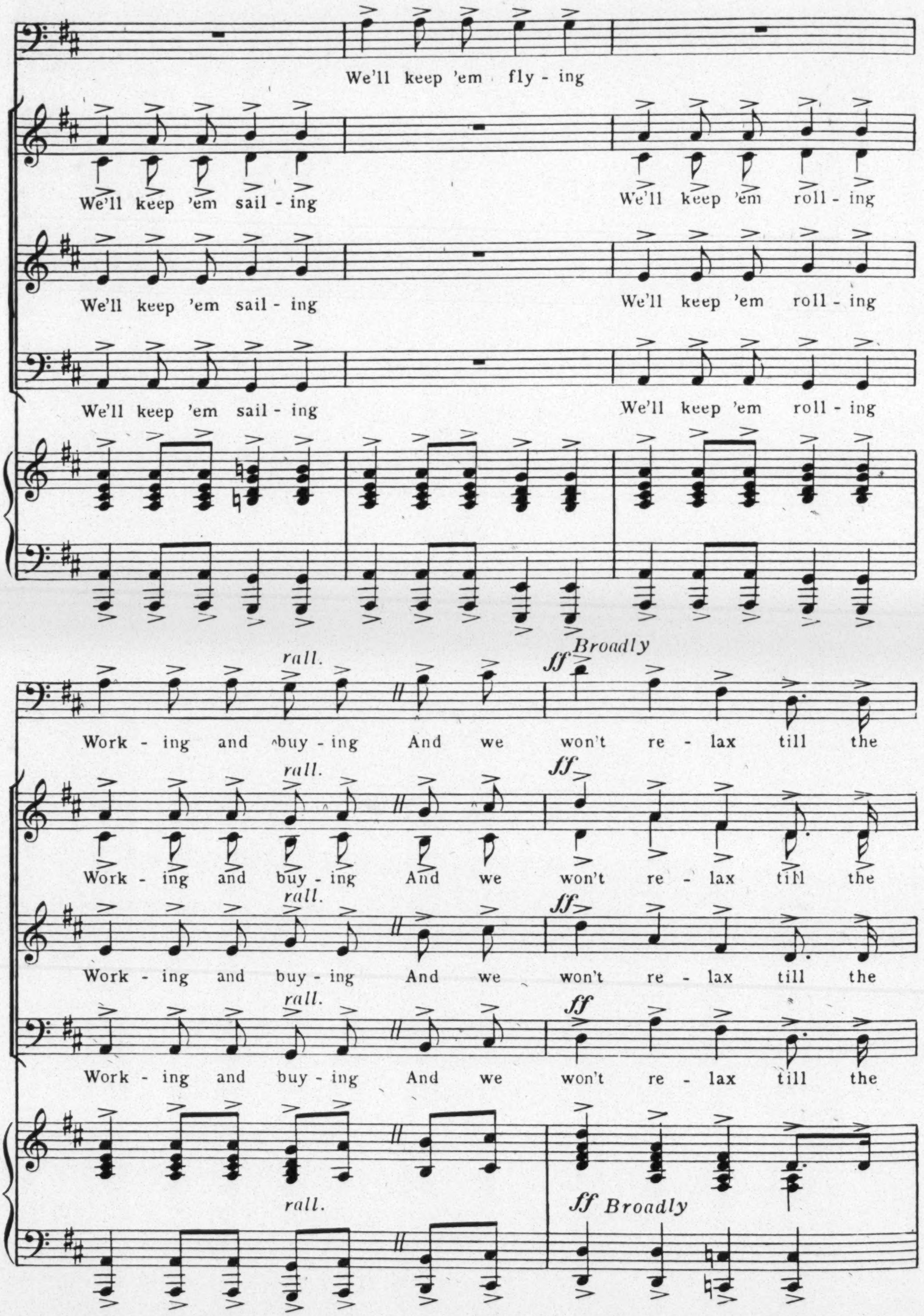

Nar.
Sop.-Alto
(unis)
And house-wives are sav-ing on su-gar and meat and
Ten.
some of them work-ing on bat-tle-ships
Bass
some of them work-ing on bat-tle-ships
p
And e-ven the kids' are do-ing their part col-
of-fice girls on pa-per clips
p

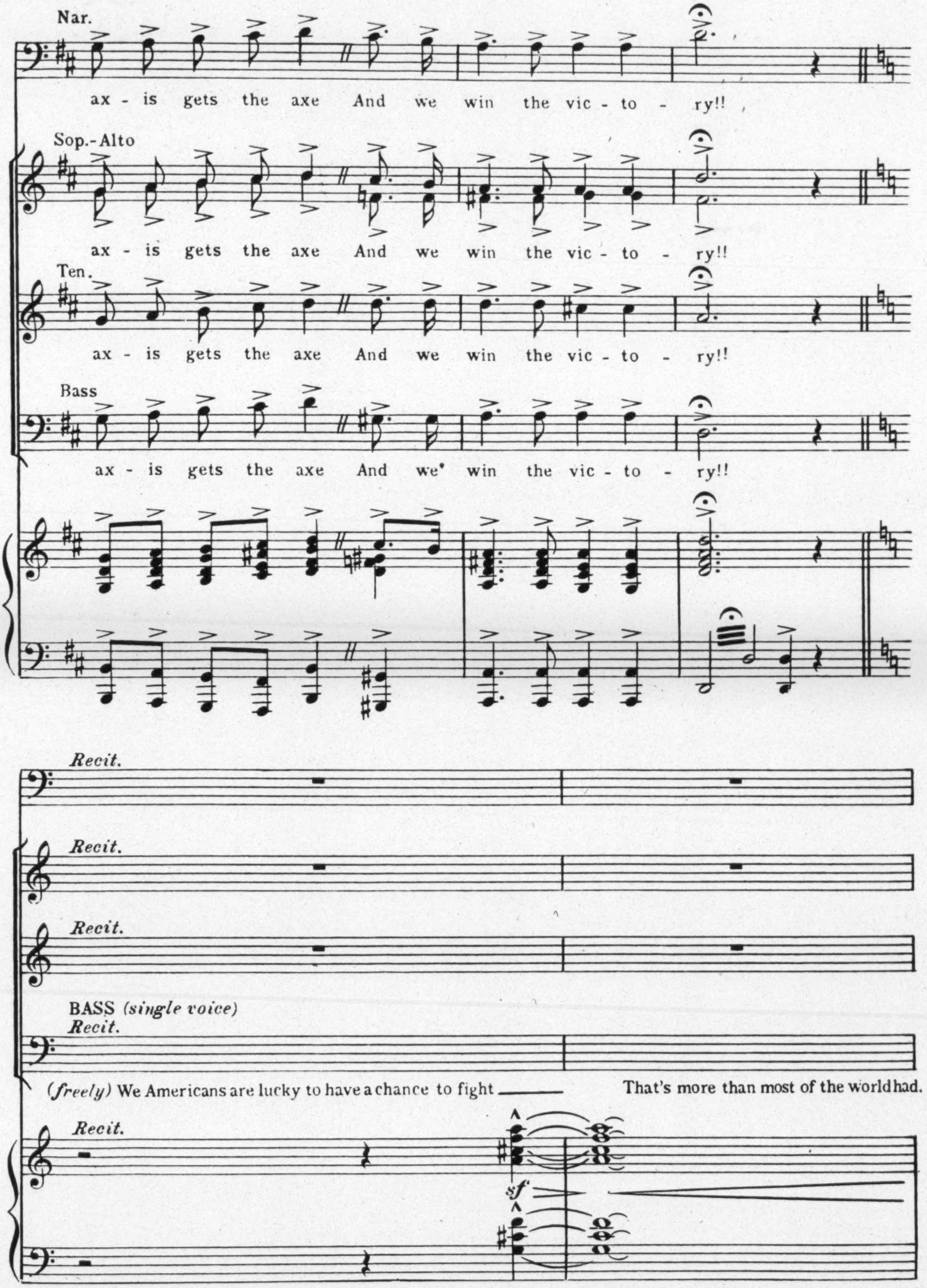

Nar.
f
slower
lecting the rub-ber and tin. We may have been late get-ting
slower
f
off to a start but we're in the war now and we're in it to win!!
quasi recit.
ff
f
ff
With a lilt
Nar.
Sop.-Alto (unis)
mf
We are the wo-men and men be-hind all the men be-hind the guns. We
Ten.
mf
We are the wo-men and men be-hind all the men be-hind the guns. We
Bass
mf
We are the wo-men and men be-hind all the men be-hind the guns. We
With a lilt
mf

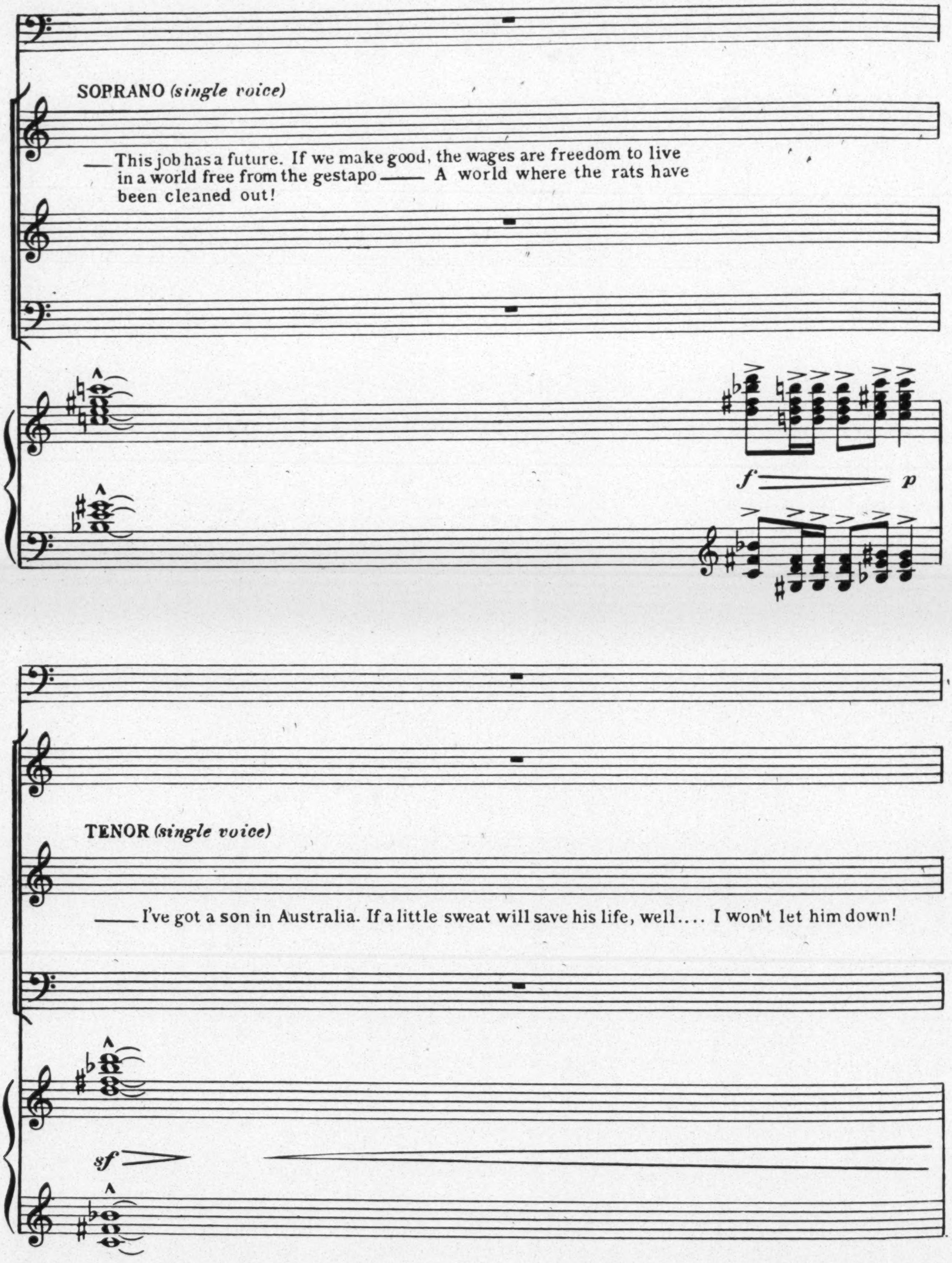

Nar.
Sop.- Alto
won't let 'em down, those fight-ing men are our sweet-hearts and our sons.
Ten.
won't let 'em down, those fight-ing men are our sweet-hearts and our sons. A -
Bass
won't let 'em down, those fight-ing men are our sweet-hearts and our sons. A -
dramatically
bove the roar and fu - ry of war you'll
dramatically
bove the roar and fu - ry of war you'll
3


(unis)
And you'll know we're back-ing up our
hear the fac - t'ry wheel
hear the fac - t'ry wheel
3
boys at the front with con-crete, plas-tic and steel


Nar.
Building a million giant tanks
Sop.-Alto
Building a sky full of planes
Ten.
Building a sky full of planes
Bass
Building a sky full of planes
Building a bridge of ships across the sea!
Building a bridge of ships across the sea!
Building a bridge of ships across the sea!
f
ff
3

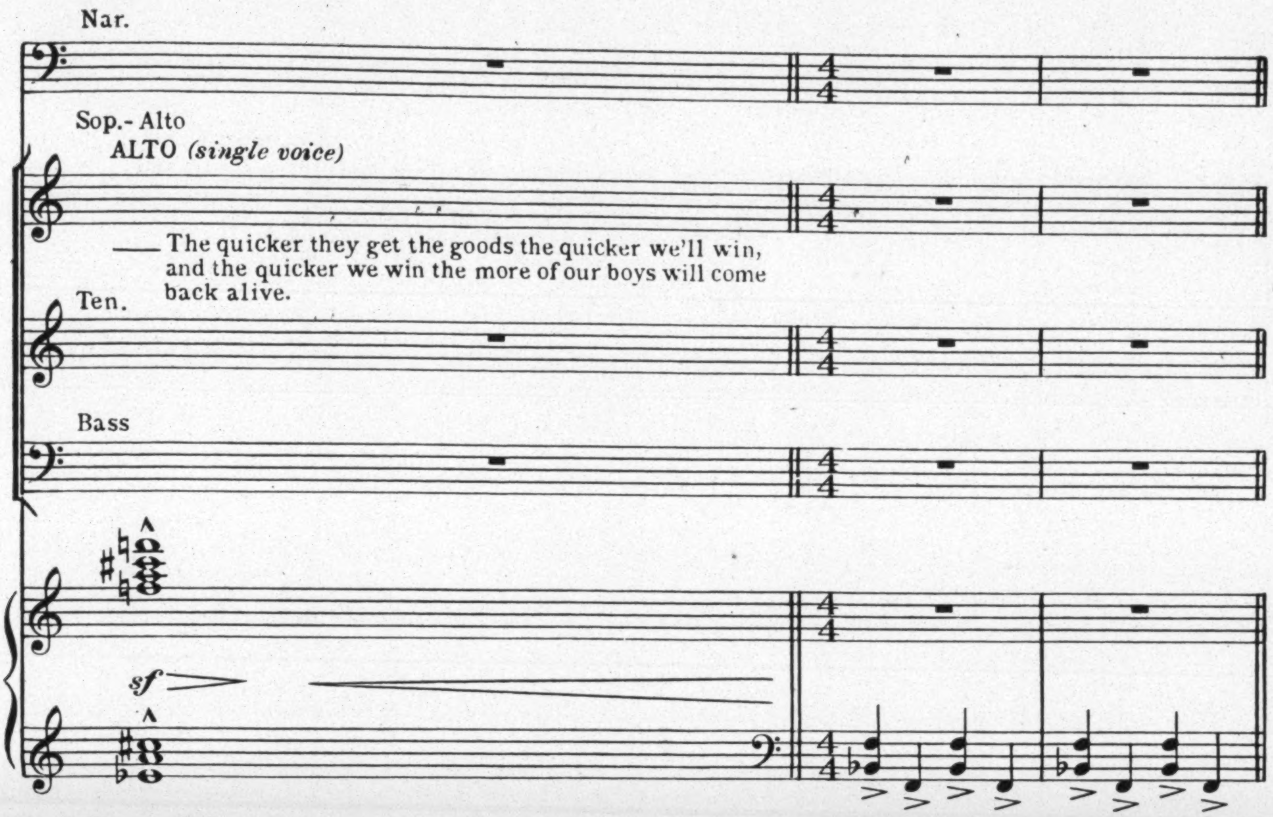

We'll keep 'em fly - ing
We'll keep 'em sail - ing
We'll keep 'em roll - ing
We'll keep 'em sail - ing
We'll keep 'em roll - ing
We'll keep 'em sail - ing
We'll keep 'em roll - ing
rall.
Broadly
ff
Work - ing and buy - ing And we won't re - lax till the
rall.
ff
Work - ing and buy - ing And we won't re - lax till the
rall.
ff
Work - ing and buy - ing And we won't re - lax till the
rall.
ff
Work - ing and buy - ing And we won't re - lax till the
rall.
ff Broadly


Nar.
ax - is gets the axe And we win the vic - to - ry!!
Sop.-Alto
ax - is gets the axe And we win the vic - to - ry!!
Ten.
ax - is gets the axe And we win the vic - to - ry!!
Bass
ax - is gets the axe And we' win the vic - to - ry!!
Recit.
Recit.
Recit.
BASS (single voice)
Recit.
(freely) We Americans are lucky to have a chance to fight ——— That's more than most of the world had.
Recit.
sf


SOPRANO (single voice)
f
p
TENOR (single voice)
sf

— This job has a future. If we make good, the wages are freedom to live in a world free from the gestapo — A world where the rats have been cleaned out!

— I've got a son in Australia. If a little sweat will save his life, well.... I won't let him down!

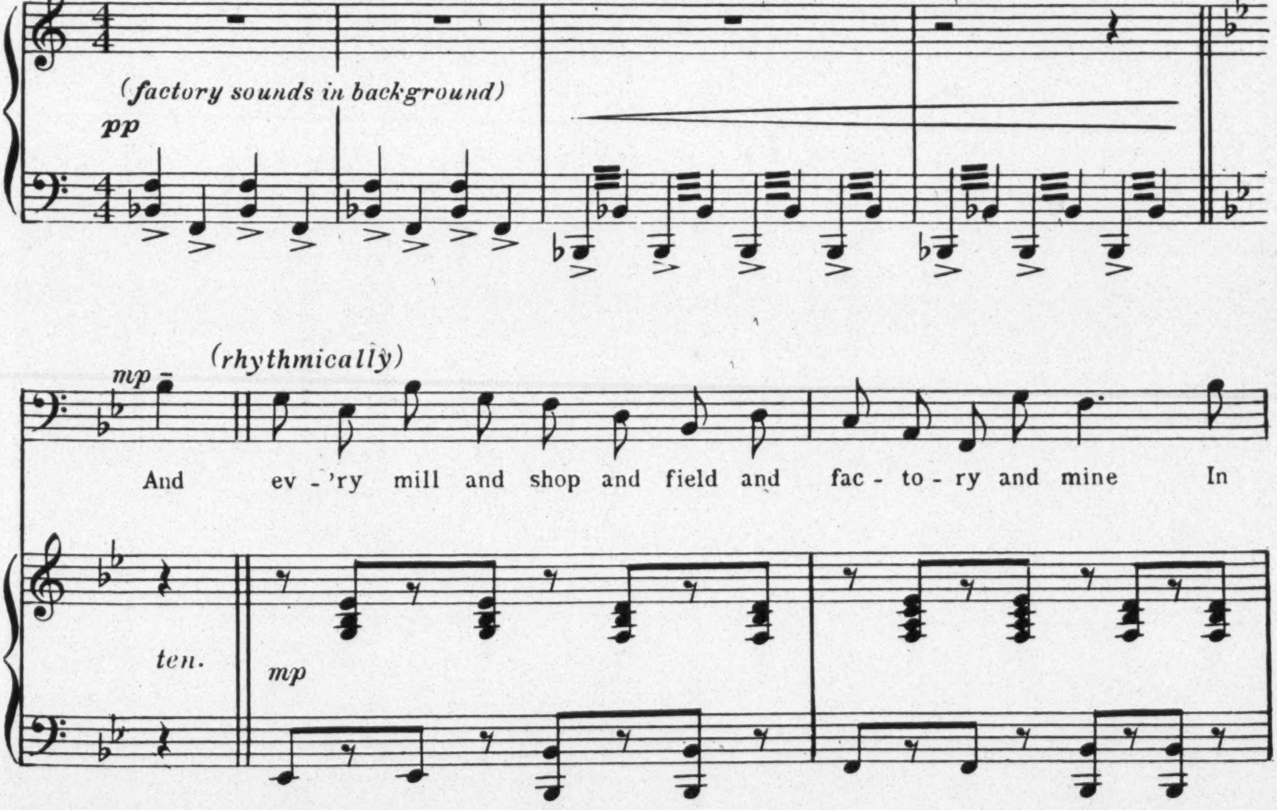

Nar.
Sop.-Alto
ALTO (single voice)
Ten.
Bass
sf

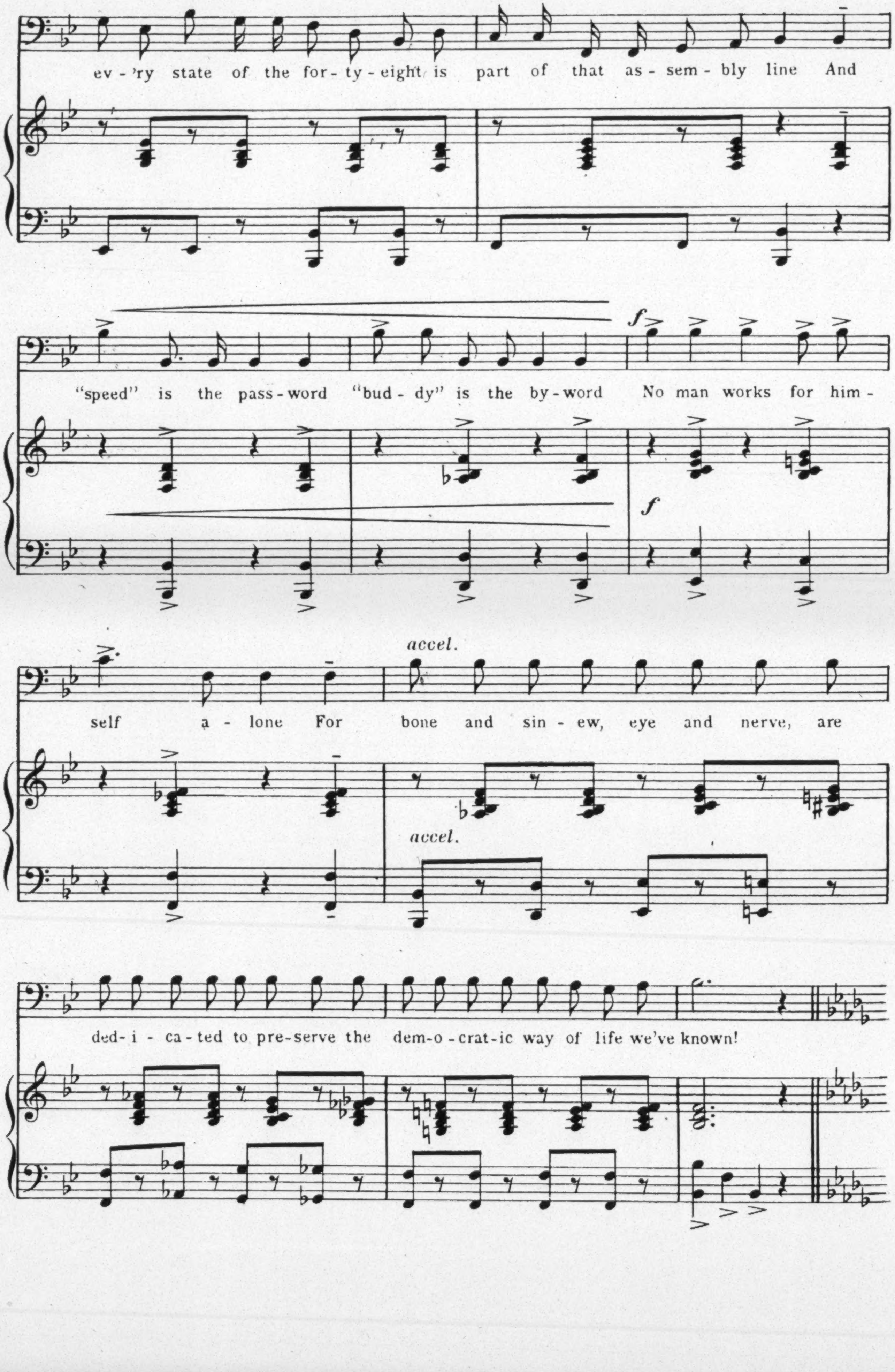
ALTO (single voice): — The quicker they get the goods the quicker we'll win, and the quicker we win the more of our boys will come back alive.

Part III

NARRATOR

A factory called America — the greatest in the history of man — with an assembly line that stretches for a million miles — *slower* is running according to plan!


(factory sounds in background)
pp
mp
(rhythmically)
And ev-'ry mill and shop and field and fac-to-ry and mine In
ten.
mp


ev - 'ry state of the for - ty - eight is part of that as - sem - bly line And
"speed" is the pass - word "bud - dy" is the by - word No man works for him -
f
self a - lone For bone and sin - ew, eye and nerve, are
accel.
ded - i - ca - ted to pre - serve the dem - o - crat - ic way of life we've known!

From Chorus:

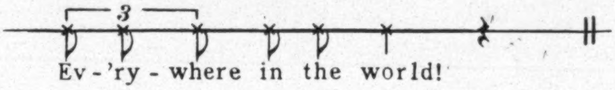
BASS *(single voice)* — Freedom of speech!

TENOR *(single voice)* — Freedom of worship!

ALTO *(single voice)* — Freedom from want!

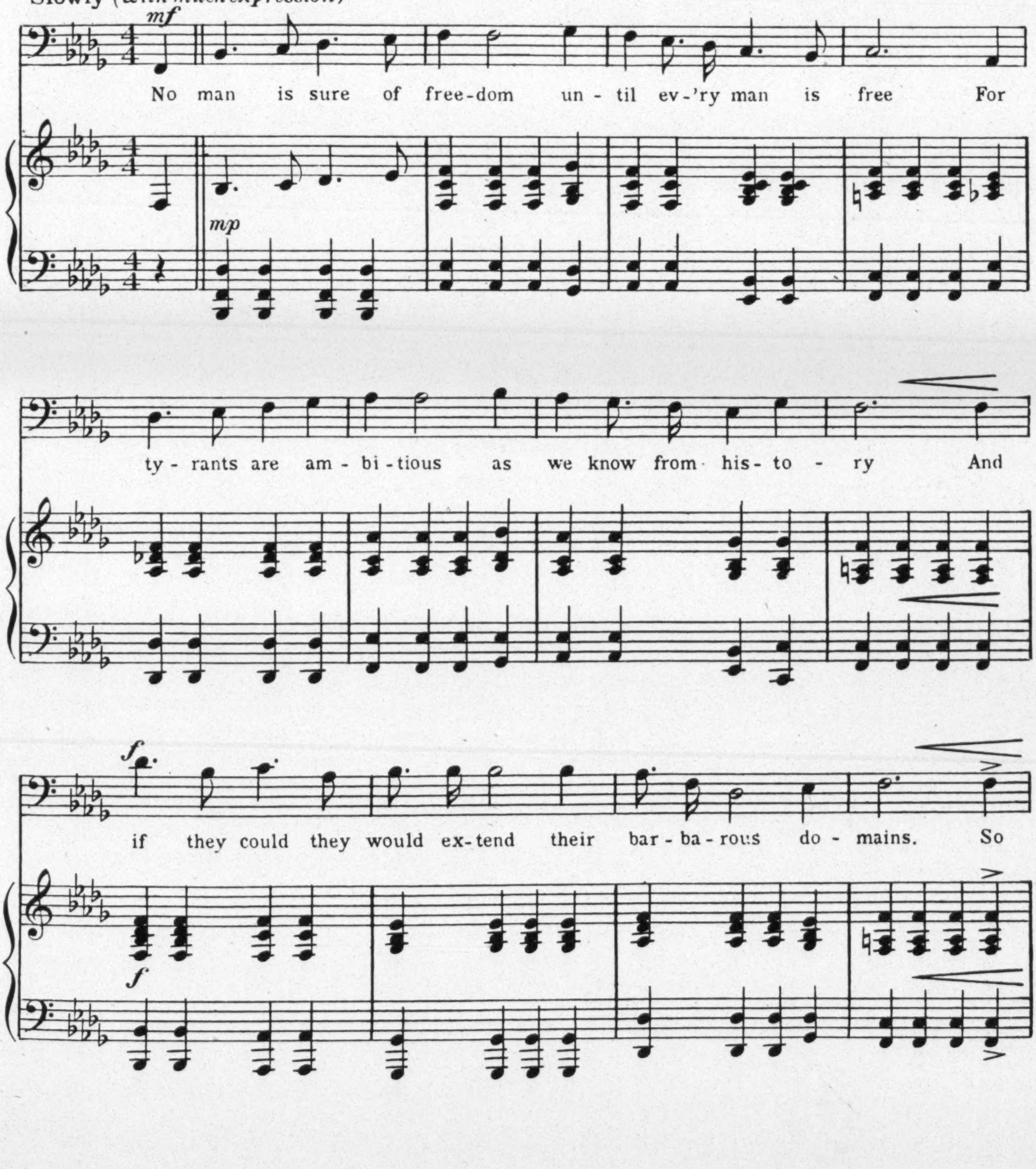
SOPRANO *(single voice)* — Freedom from fear!

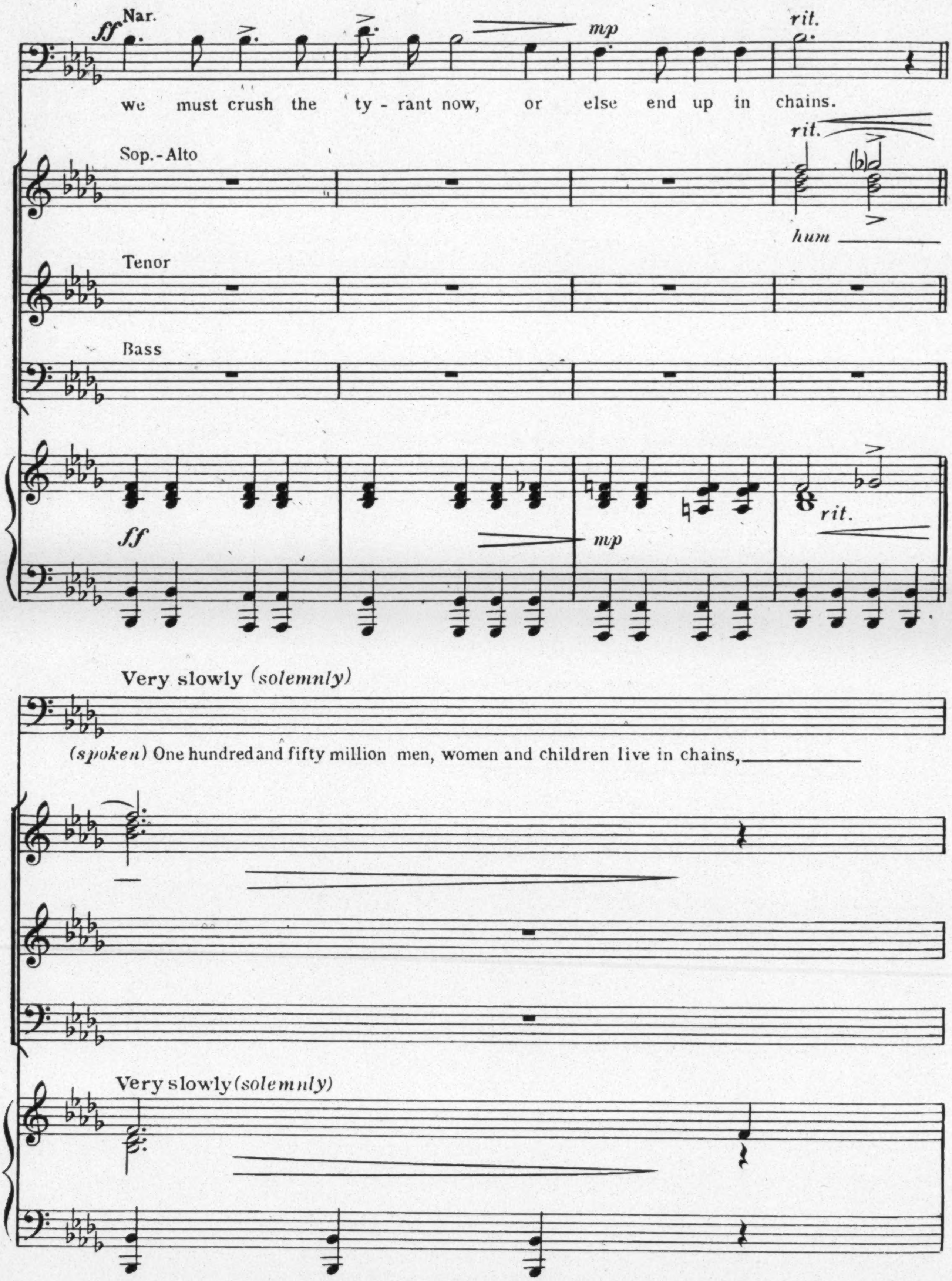
FULL CHORUS *(emphatically)*

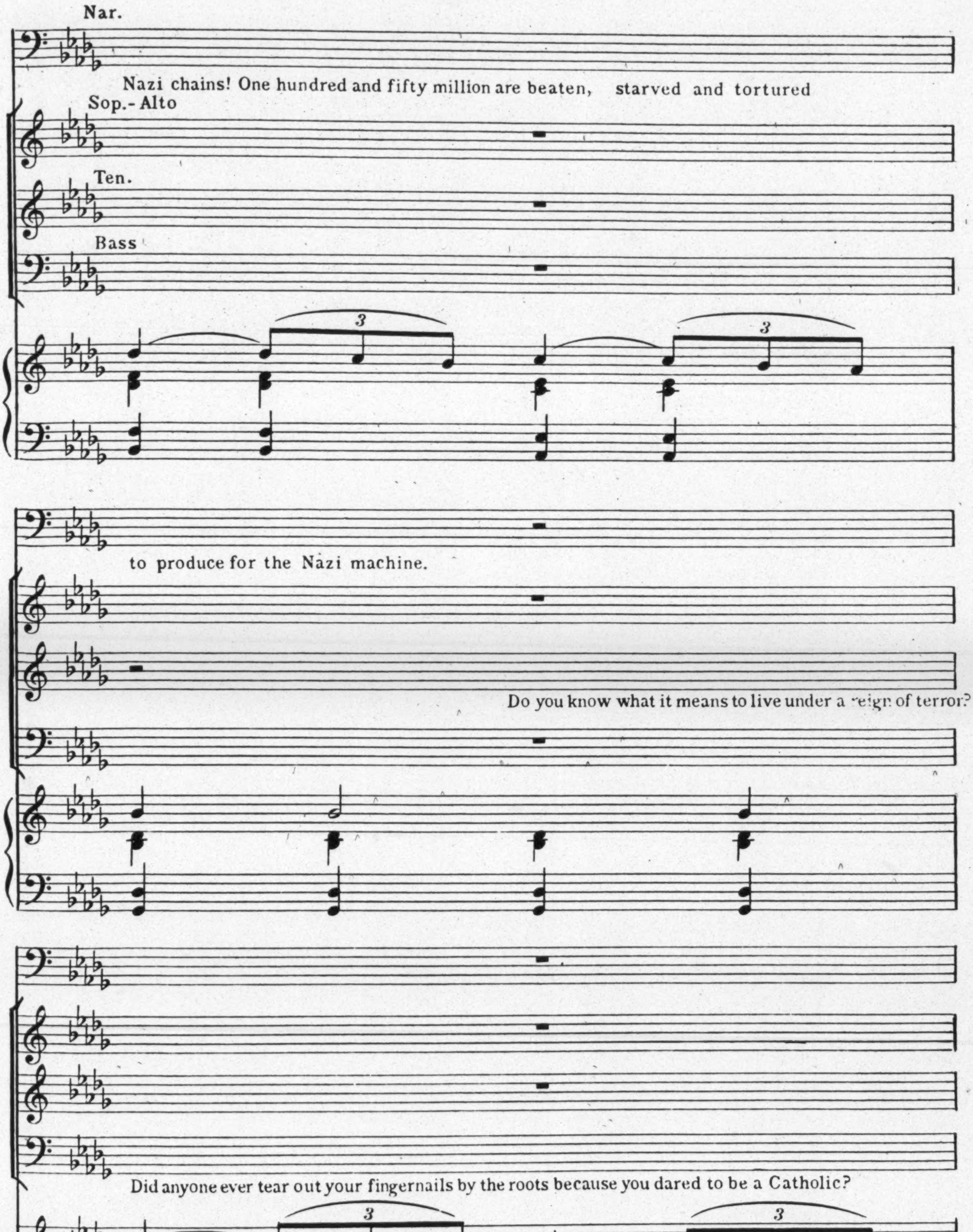

3
Ev-'ry-where in the world!

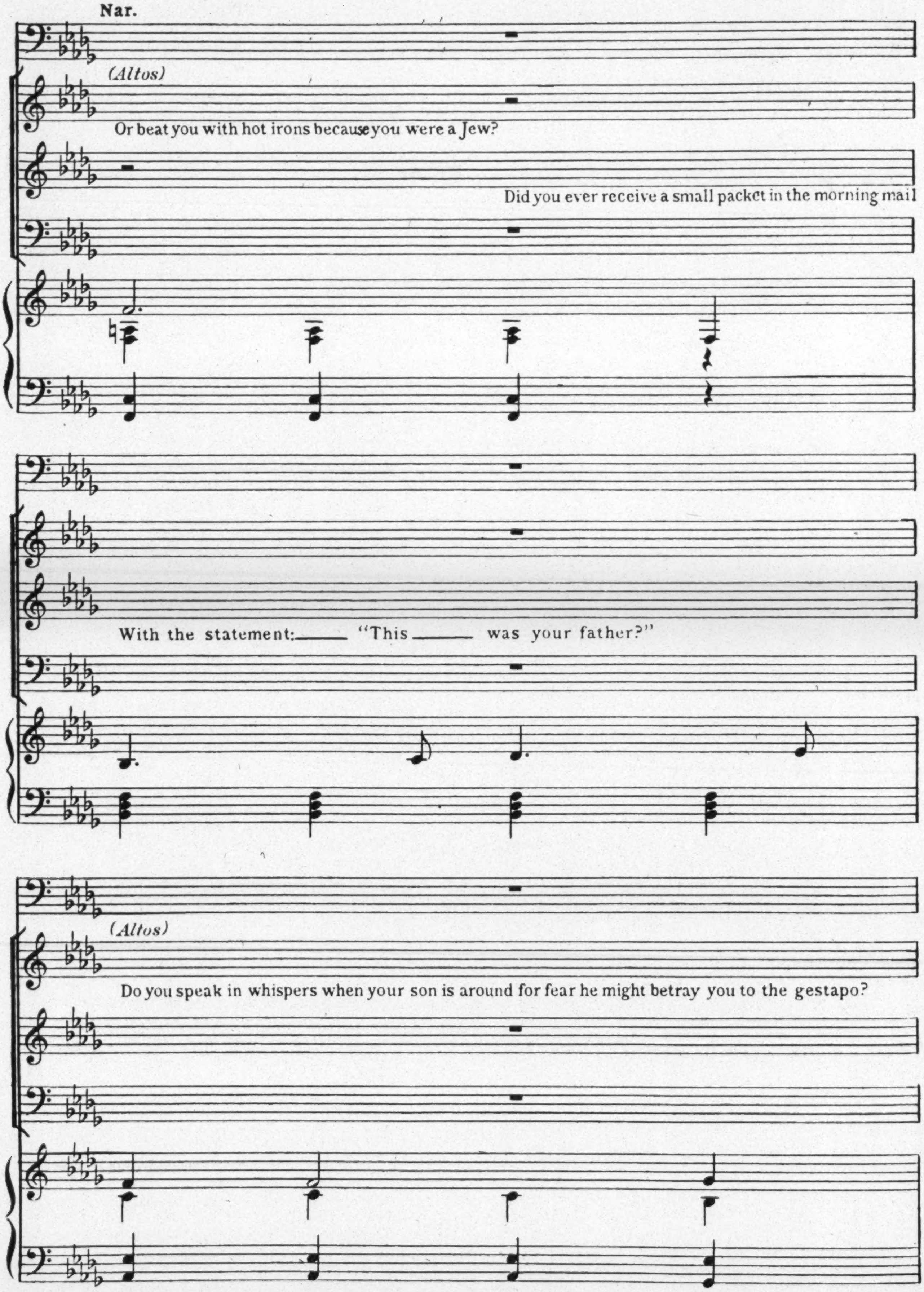
NARRATOR

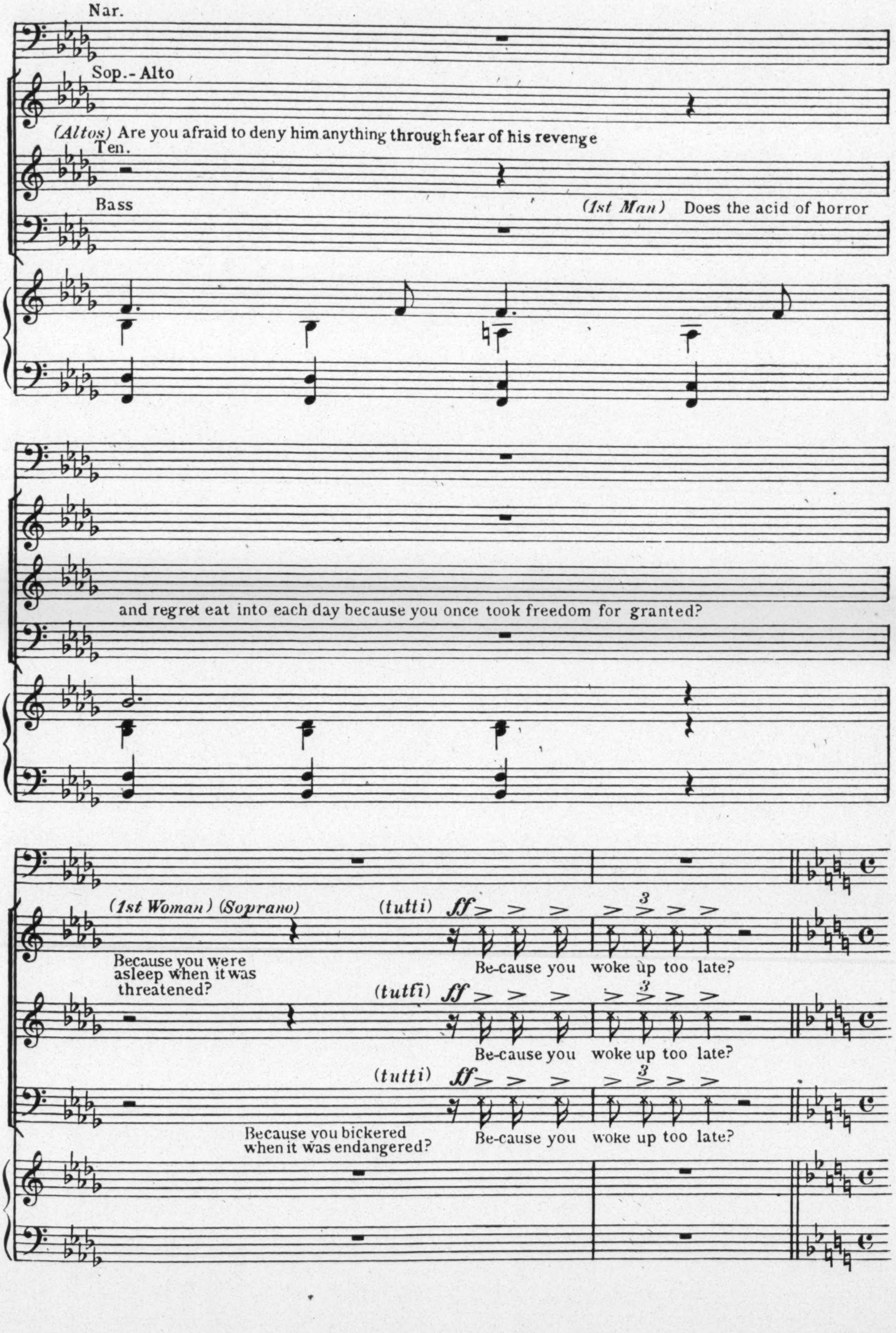
Slowly *(with much expression)*

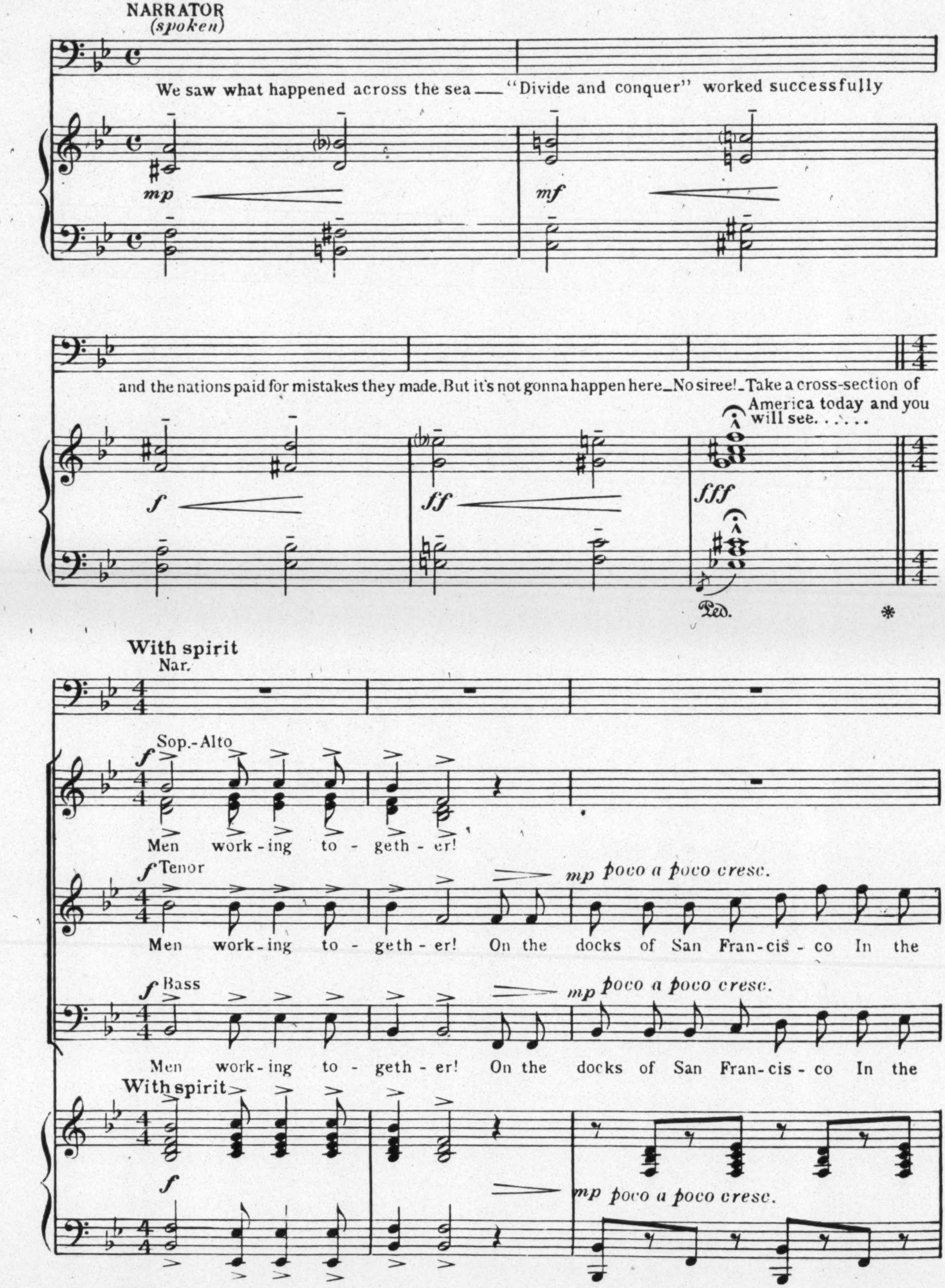

mf
No man is sure of free-dom un-til ev-'ry man is free For
mp
ty-rants are am-bi-tious as we know from his-to-ry And
f
if they could they would ex-tend their bar-ba-rous do-mains. So
f

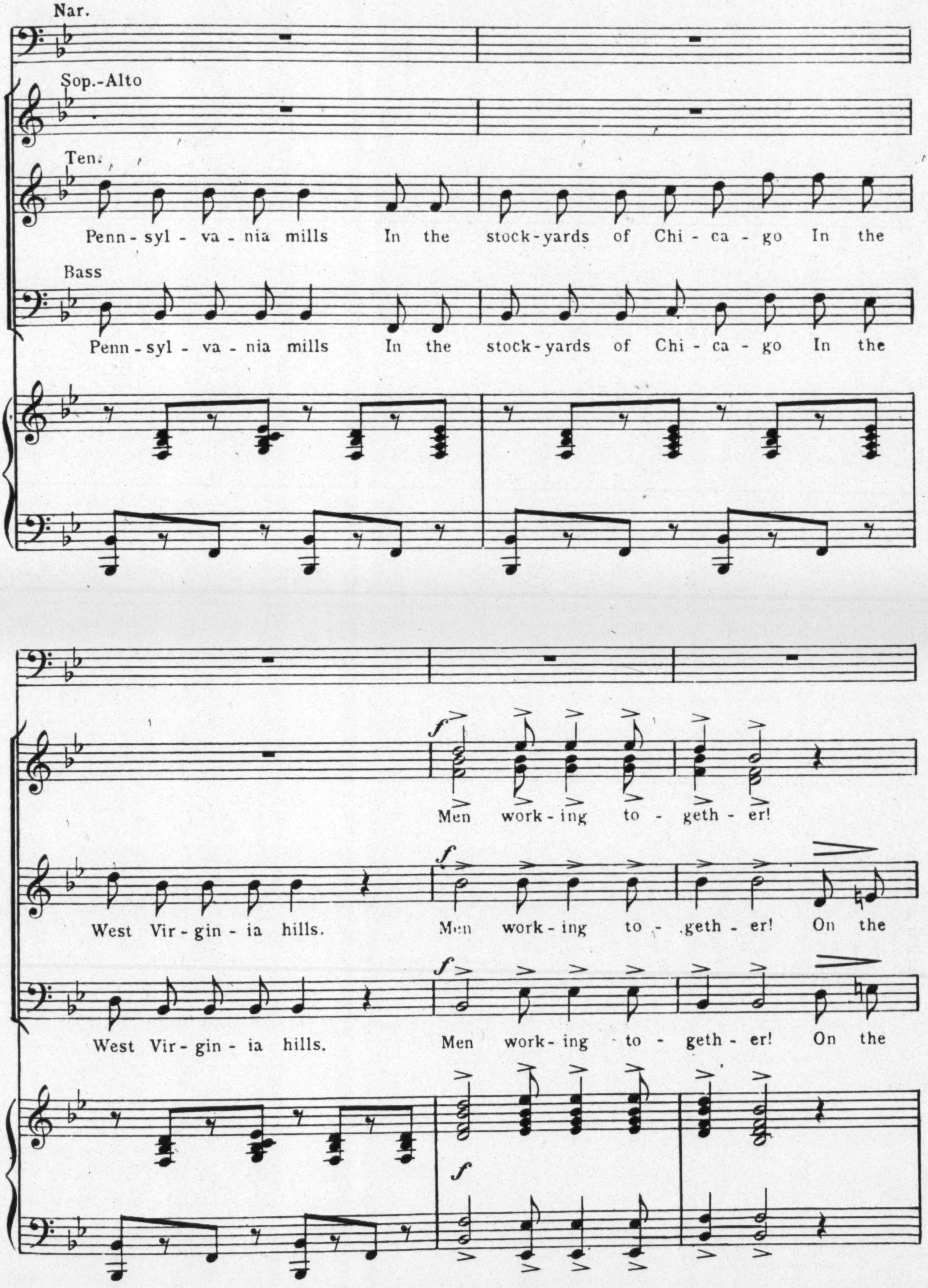

Nar.
ff
we must crush the ty - rant now, or else end up in chains.
mp
rit.
Sop.-Alto
rit.
hum
Tenor
Bass
ff
mp
rit.
Very slowly (solemnly)
(spoken) One hundred and fifty million men, women and children live in chains,
Very slowly (solemnly)

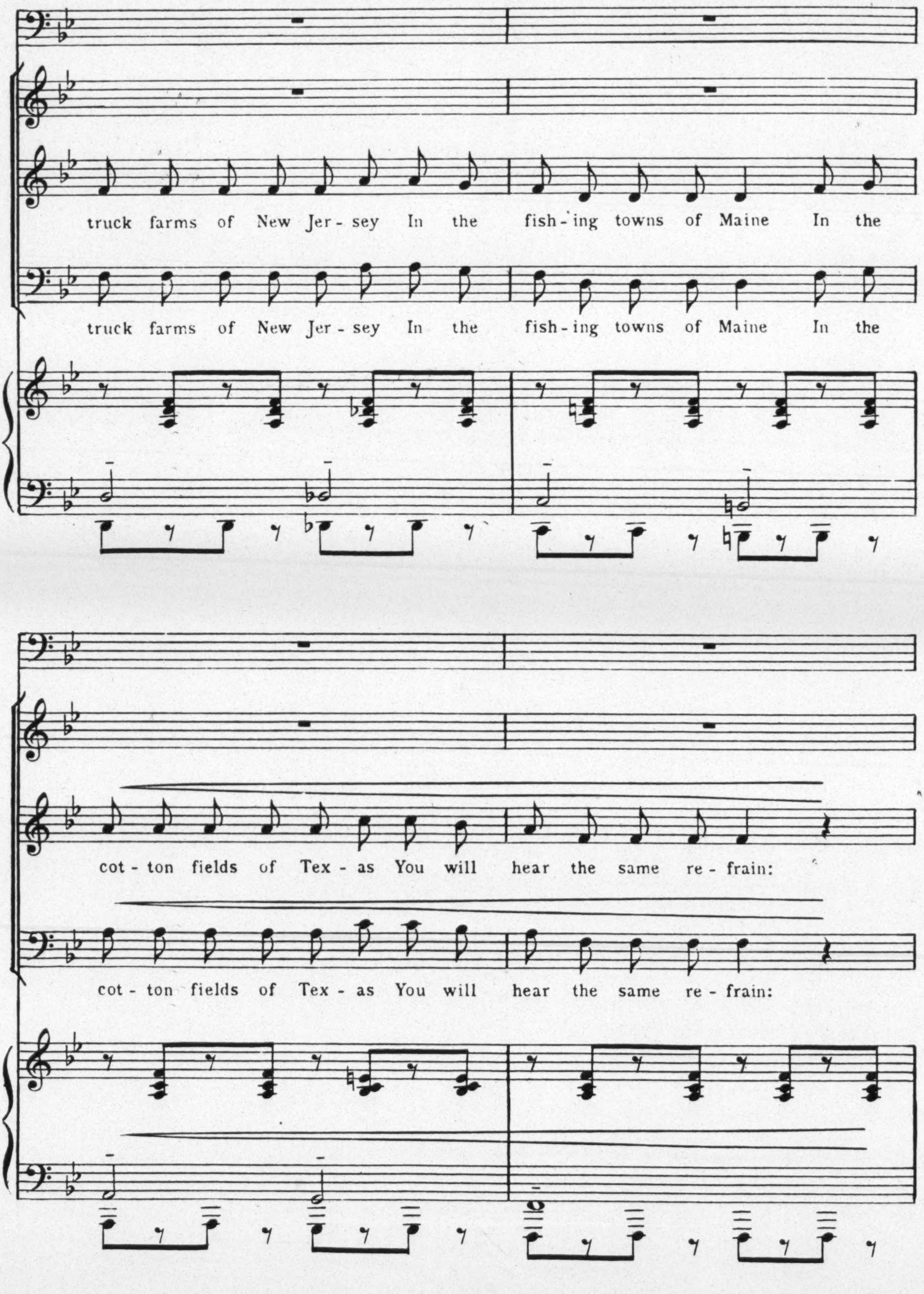

Nar.
Nazi chains! One hundred and fifty million are beaten, starved and tortured
Sop.-Alto
Ten.
Bass
3
3
to produce for the Nazi machine.
Do you know what it means to live under a reign of terror?
Did anyone ever tear out your fingernails by the roots because you dared to be a Catholic?
3
3

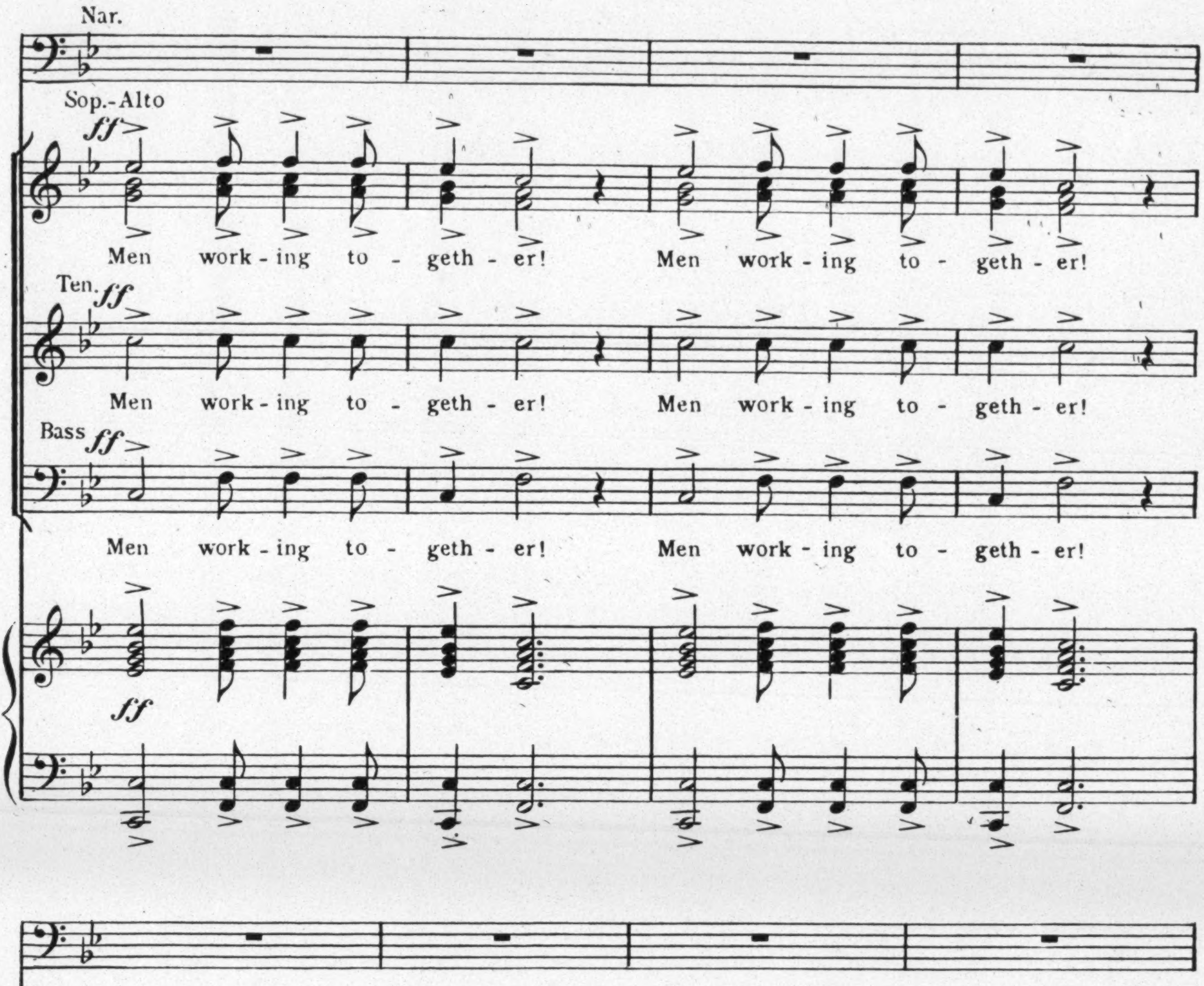

Nar.
(Altos)
Or beat you with hot irons because you were a Jew?
Did you ever receive a small packet in the morning mail
With the statement: "This was your father?"
(Altos)
Do you speak in whispers when your son is around for fear he might betray you to the gestapo?

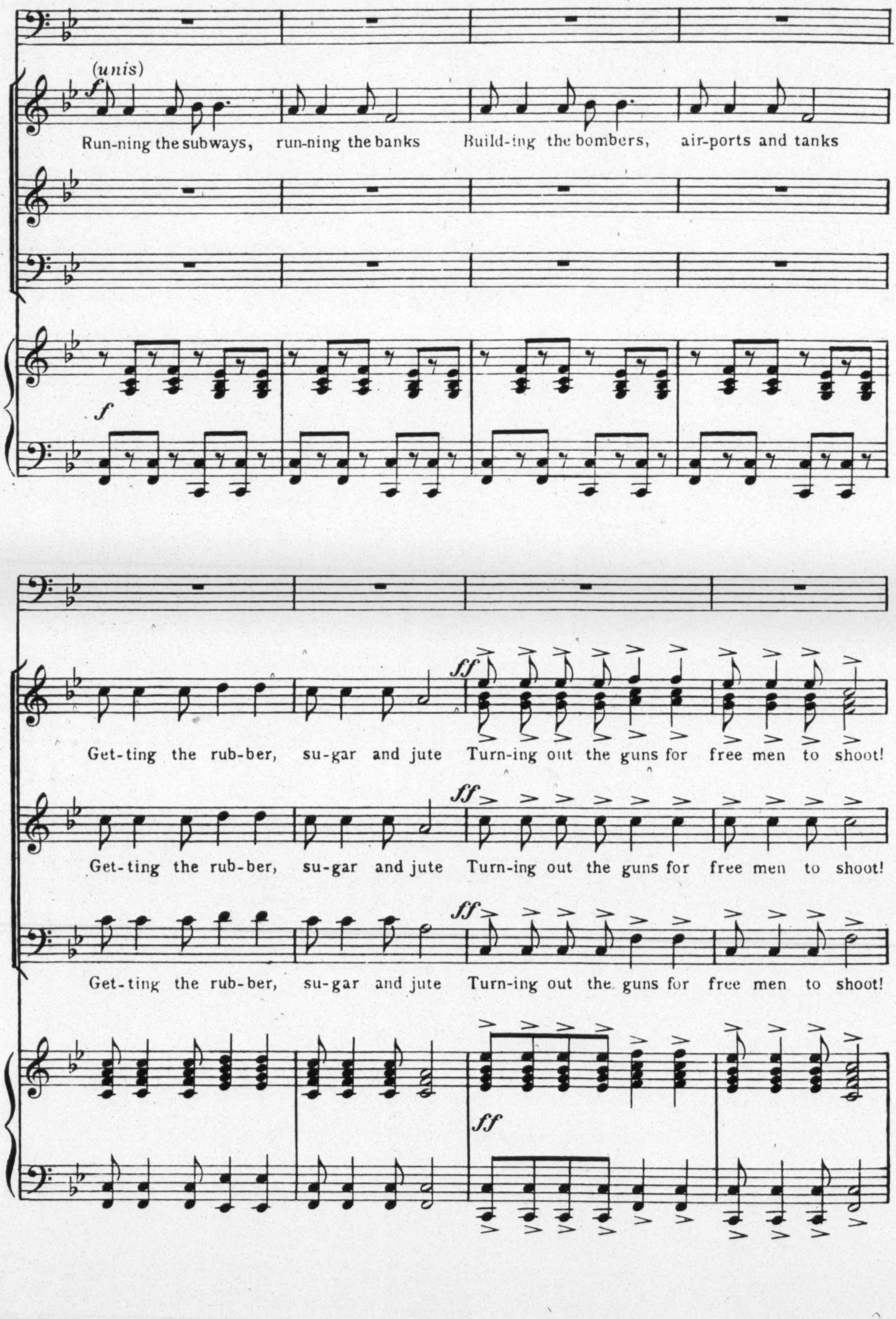

Nar.
Sop.- Alto
(Altos) Are you afraid to deny him anything through fear of his revenge
Ten.
Bass
(1st Man) Does the acid of horror
and regret eat into each day because you once took freedom for granted?
(1st Woman) (Soprano)
Because you were asleep when it was threatened?
(tutti) ff
3
Be-cause you woke up too late?
(tutti) ff
3
Be-cause you woke up too late?
(tutti) ff
3
Because you bickered when it was endangered?
Be-cause you woke up too late?

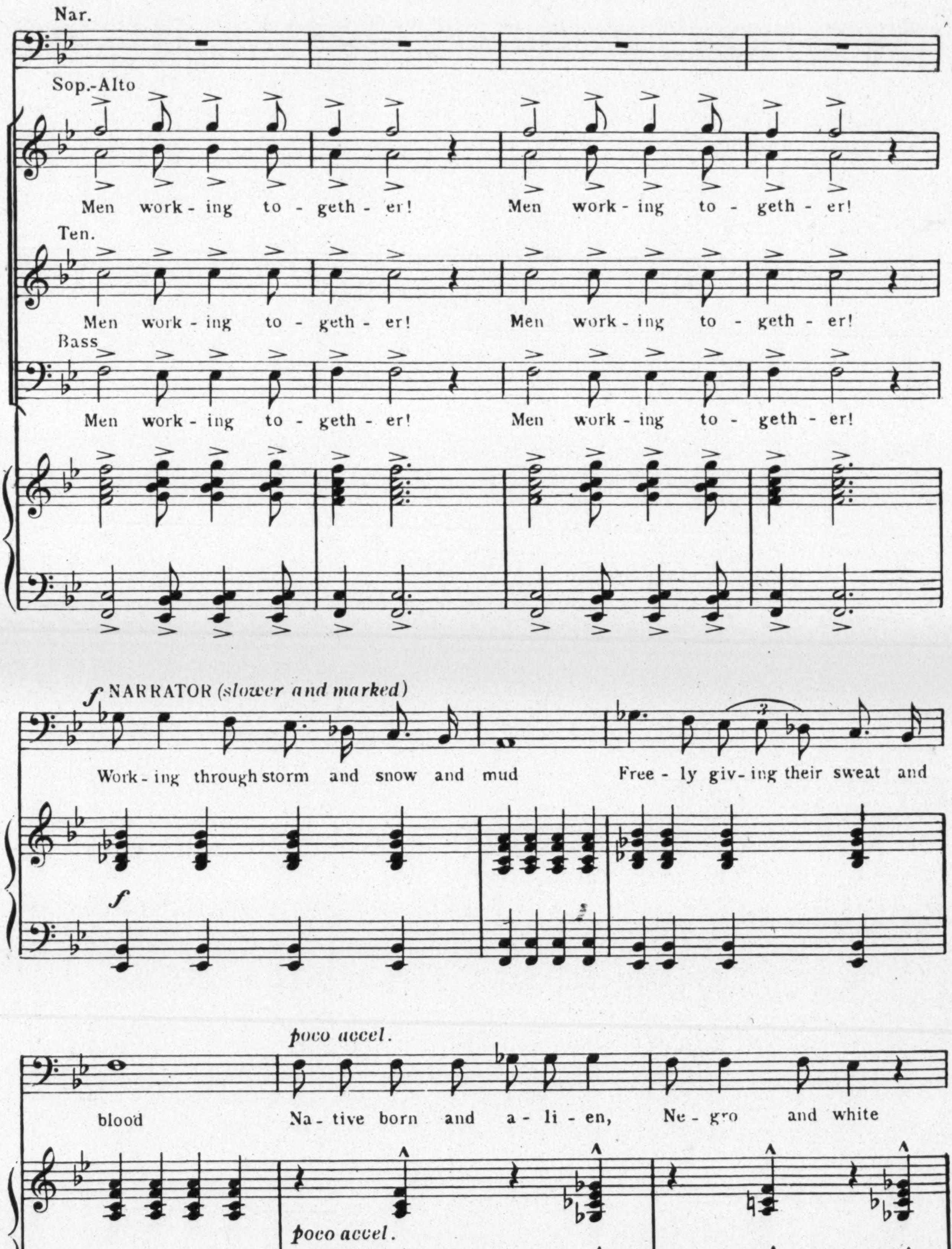

NARRATOR
(spoken)
We saw what happened across the sea — "Divide and conquer" worked successfully
mp
mf
and the nations paid for mistakes they made. But it's not gonna happen here — No siree! — Take a cross-section of America today and you will see. . . . . .
f
ff
fff
Ped.
*
With spirit
Nar.
Sop.-Alto
f
Men working - ing to - geth - er!
f Tenor
Men work - ing to - geth - er! On the docks of San Fran - cis - co In the
mp poco a poco cresc.
f Bass
Men work - ing to - geth - er! On the docks of San Fran - cis - co In the
mp poco a poco cresc.
With spirit
f
mp poco a poco cresc.

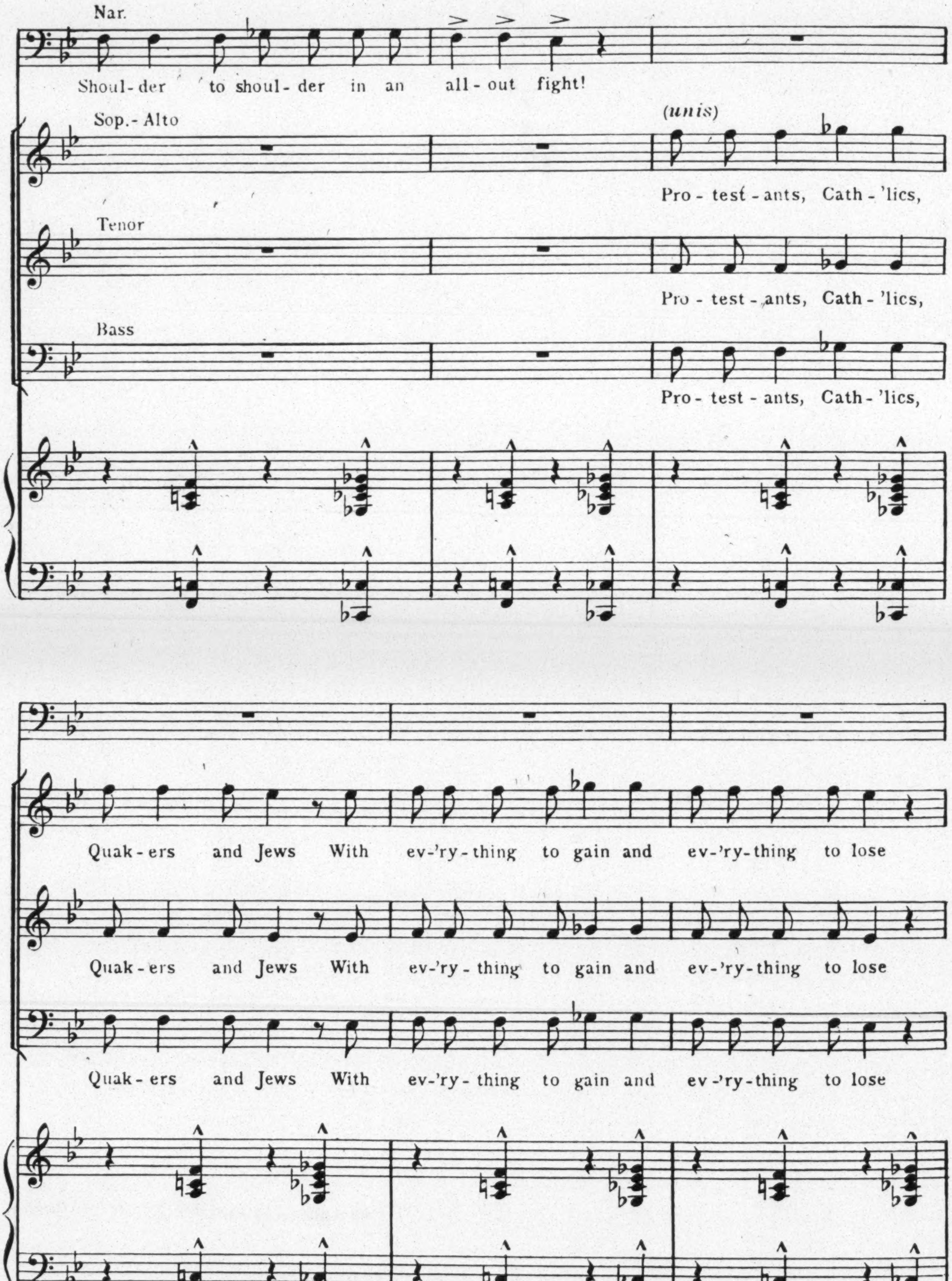

Nar.
Sop.-Alto
Ten.
Penn-syl-va-nia mills In the stock-yards of Chi-ca-go In the
Bass
Penn-syl-va-nia mills In the stock-yards of Chi-ca-go In the
f
Men work-ing to-geth-er!
West Vir-gin-ia hills. Men work-ing to-geth-er! On the
West Vir-gin-ia hills. Men work-ing to-geth-er! On the

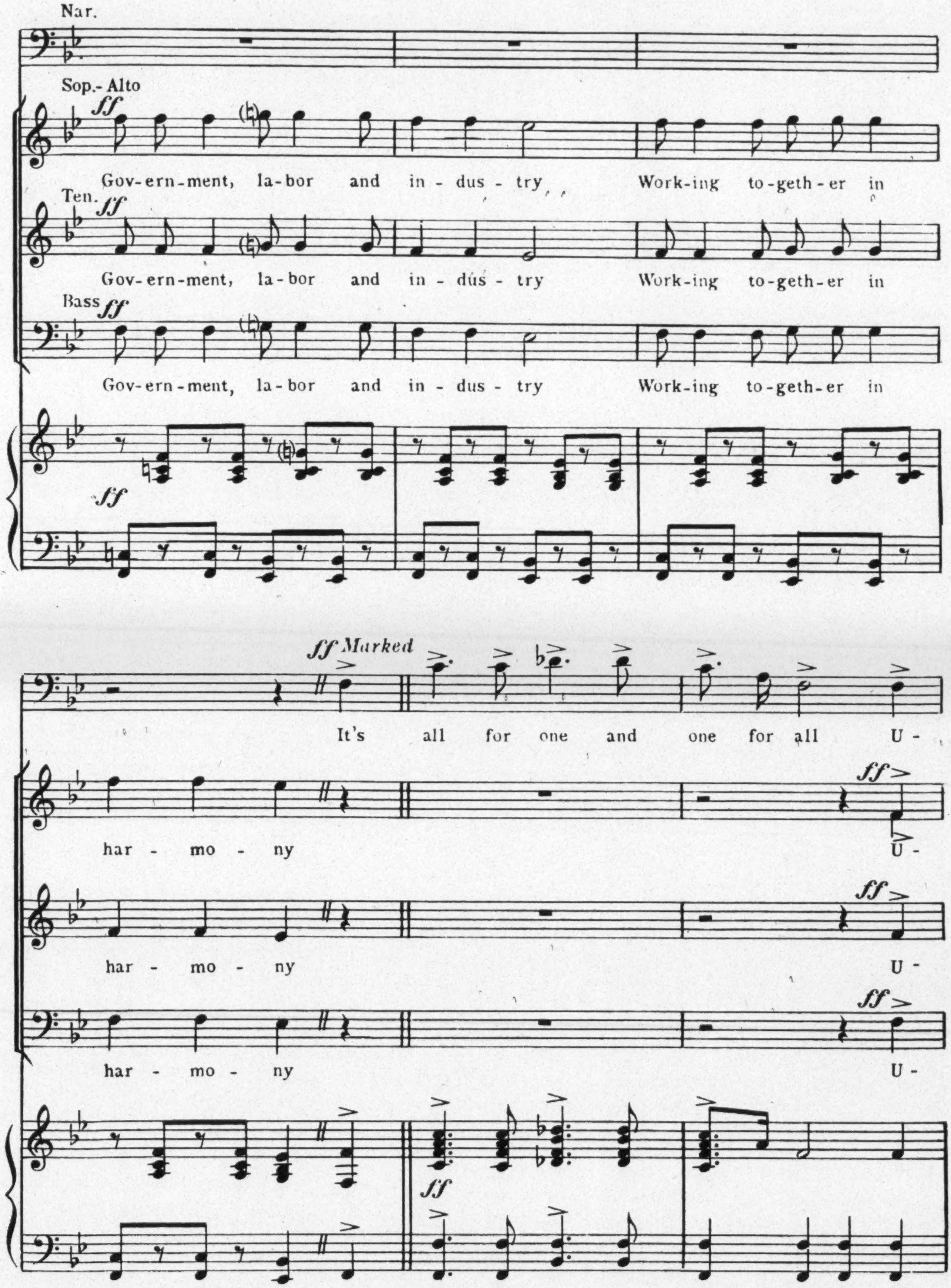

truck farms of New Jer-sey In the fish-ing towns of Maine In the
truck farms of New Jer-sey In the fish-ing towns of Maine In the
cot-ton fields of Tex-as You will hear the same re-frain:
cot-ton fields of Tex-as You will hear the same re-frain:

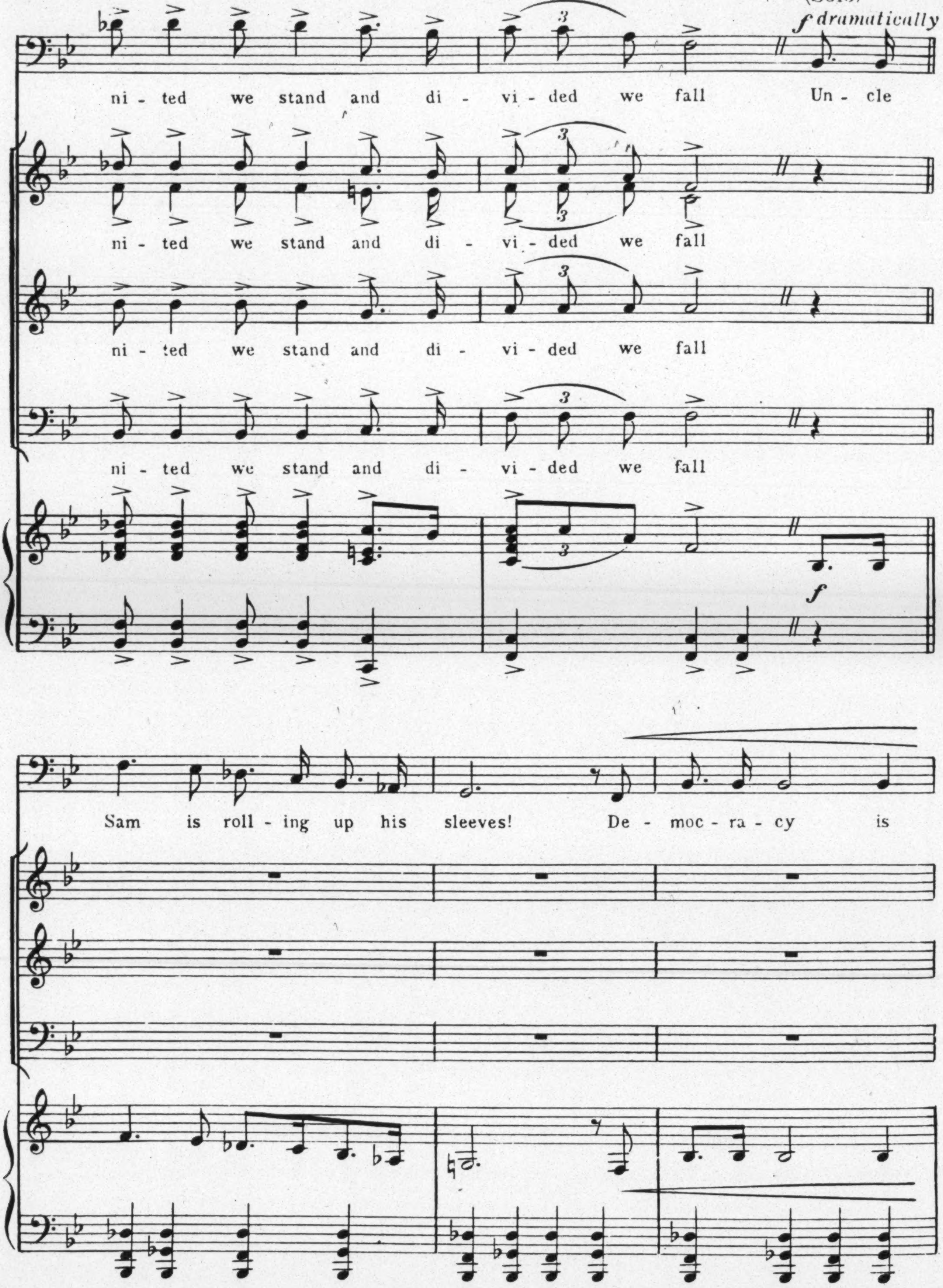

Nar.
Sop.-Alto
ff
Men working-ing to-geth-er! Men work-ing to-geth-er!
Ten.
ff
Men work-ing to-geth-er! Men work-ing to-geth-er!
Bass
ff
Men work-ing to-geth-er! Men work-ing to-geth-er!
ff
f
Plant-ing the corn and till-ing the soil Dig-ging the coal and drill-ing the oil
f
Plant-ing the corn and till-ing the soil Dig-ging the coal and drill-ing the oil
f

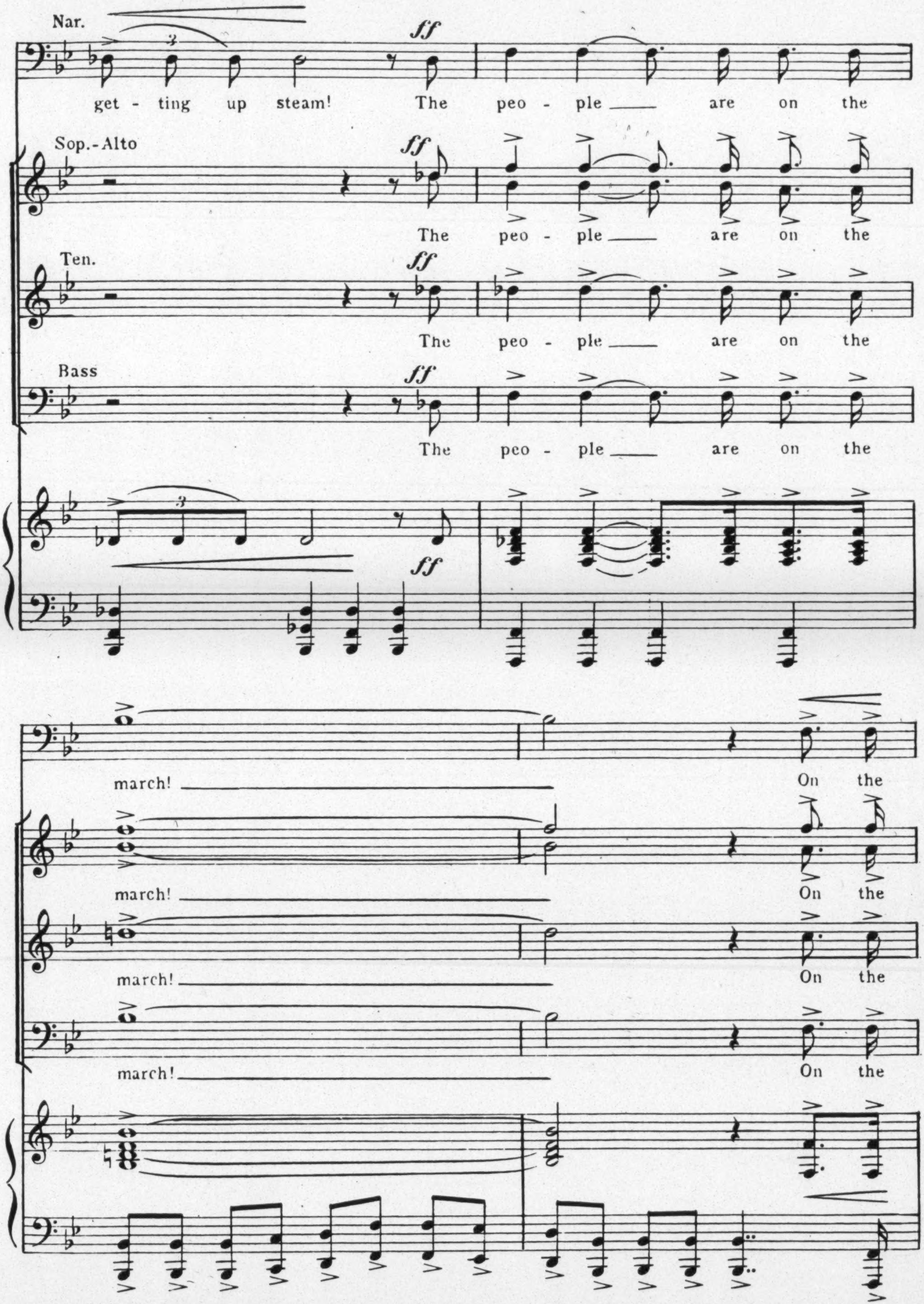

(unis)
f
Run-ning the subways, run-ning the banks Build-ing the bombers, air-ports and tanks
f
Get-ting the rub-ber, su-gar and jute Turn-ing out the guns for free men to shoot!
ff
Get-ting the rub-ber, su-gar and jute Turn-ing out the guns for free men to shoot!
ff
Get-ting the rub-ber, su-gar and jute Turn-ing out the guns for free men to shoot!
ff
ff

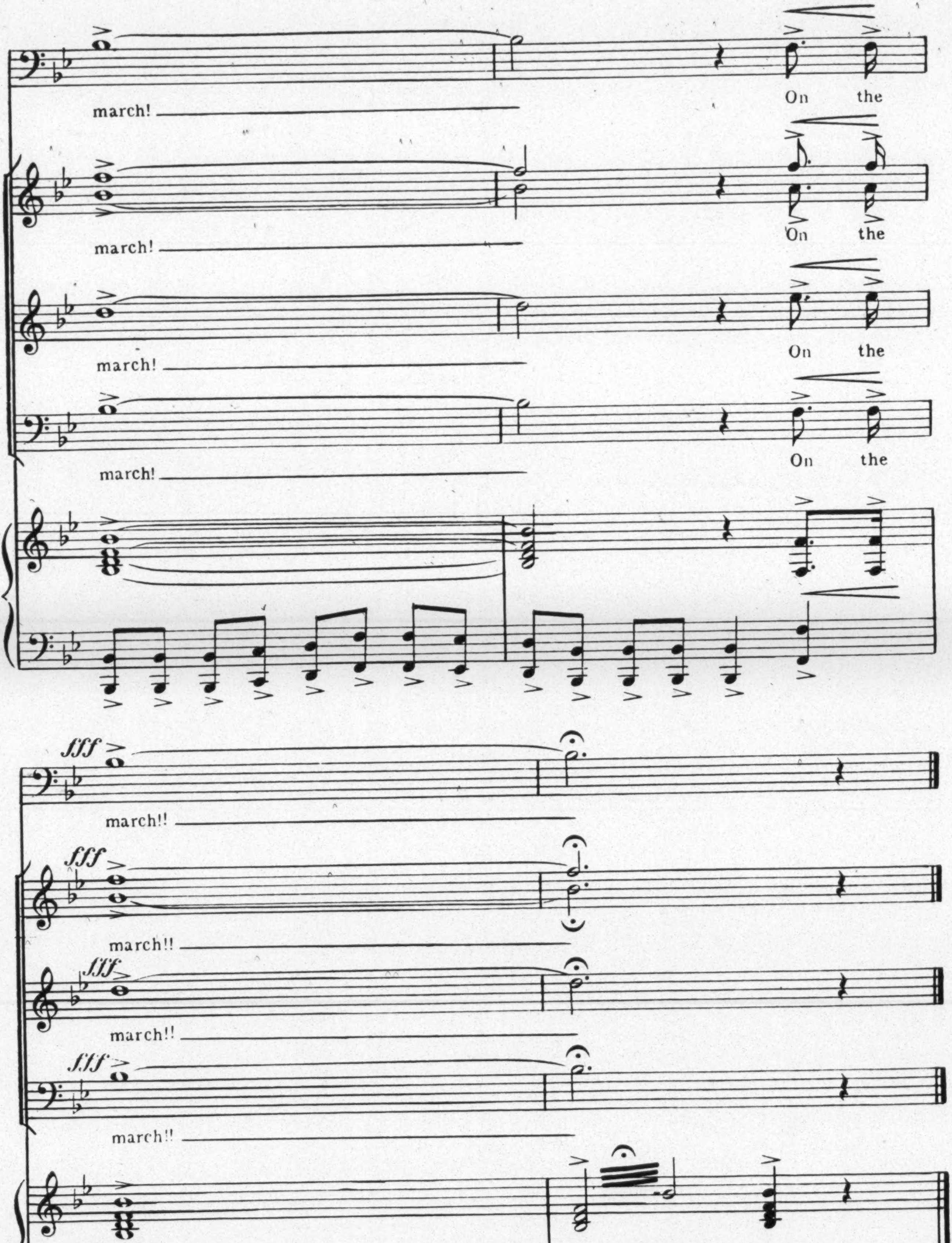

Nar.
Sop.-Alto
Men working together! Men working together!
Ten.
Men working together! Men working together!
Bass
Men working together! Men working together!
f NARRATOR (slower and marked)
Working through storm and snow and mud
Freely giving their sweat and
f
blood
poco accel.
Native born and alien, Negro and white
poco accel.


Nar.
Shoul-der to shoul-der in an all-out fight!
Sop.-Alto
(unis)
Pro-test-ants, Cath-'lics,
Tenor
Pro-test-ants, Cath-'lics,
Bass
Pro-test-ants, Cath-'lics,
Quak-ers and Jews With ev-'ry-thing to gain and ev-'ry-thing to lose
Quak-ers and Jews With ev-'ry-thing to gain and ev-'ry-thing to lose
Quak-ers and Jews With ev-'ry-thing to gain and ev-'ry-thing to lose

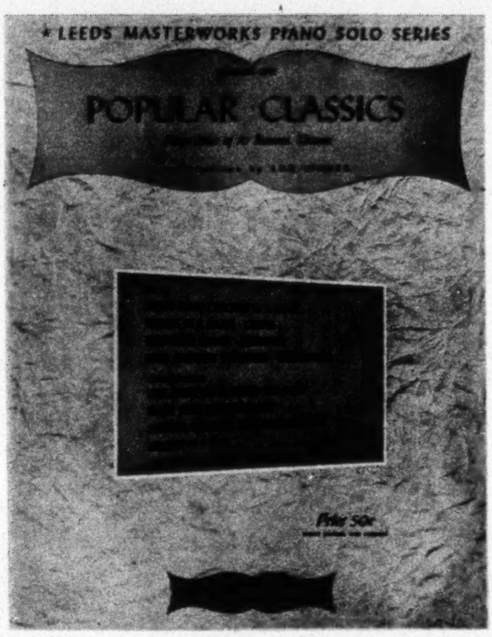

Nar.
Sop.-Alto
ff
Gov-ern-ment, la-bor and in-dus-try Working to-geth-er in
Ten.
ff
Gov-ern-ment, la-bor and in-dus-try Work-ing to-geth-er in
Bass
ff
Gov-ern-ment, la-bor and in-dus-try Work-ing to-geth-er in
ff
ff Marked
It's all for one and one for all U-
harmony U-
harmony U-
harmony U-
ff
ff


(Solo)
f dramatically
ni - ted we stand and di - vi - ded we fall Un - cle
ni - ted we stand and di - vi - ded we fall
ni - ted we stand and di - vi - ded we fall
ni - ted we stand and di - vi - ded we fall
3
f
Sam is roll - ing up his sleeves! De - moc - ra - cy is


Nar.
ff
get - ting up steam! The peo - ple ___ are on the
Sop.-Alto
The peo - ple ___ are on the
Ten.
The peo - ple ___ are on the
Bass
The peo - ple ___ are on the
3
ff
march! ___ On the
march! ___ On the
march! ___ On the
march! ___ On the


march!
On the
march!
On the
march!
On the
march!
On the
fff
march!!
fff
march!!
fff
march!!
fff
march!!
fff

WORKS FOR THE PIANO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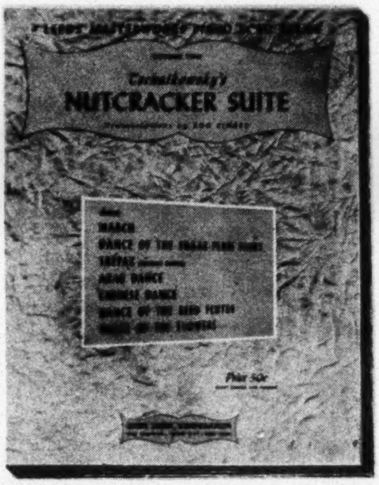
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Lyric by

HY ZARET

Music by

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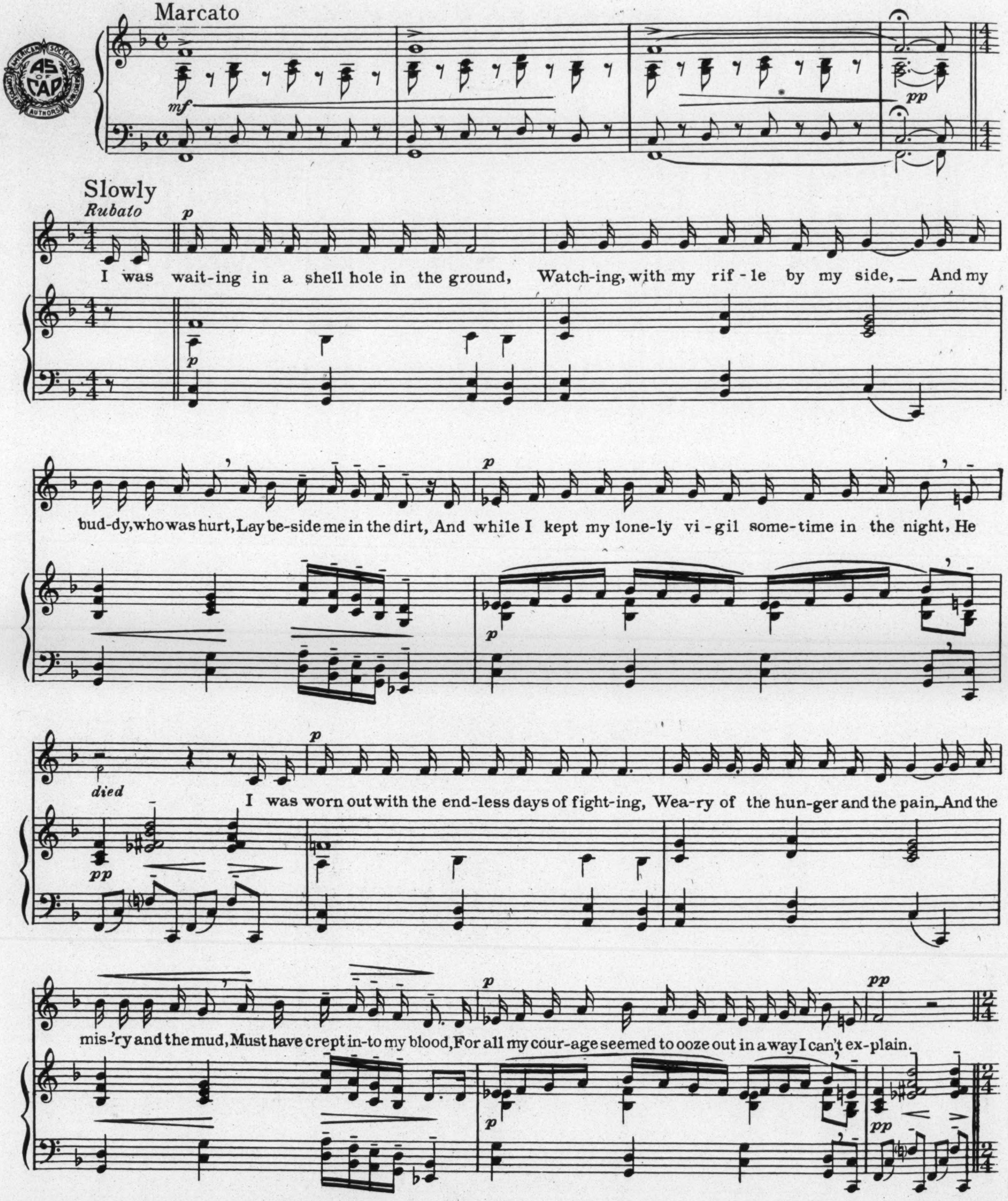
I Spoke To Jefferson At Guadacanal

Lyric by
HY ZARET

Key of F (C-E)

Music by
LOU SINGER


Marcato
mf
pp
Slowly
Rubato
p
I was wait-ing in a shell hole in the ground, Watch-ing, with my rif - le by my side, — And my
bud-dy, who was hurt, Lay be-side me in the dirt, And while I kept my lone-ly vi - gil some-time in the night, He
died
pp
I was worn out with the end-less days of fight-ing, Wea-ry of the hun-ger and the pain, And the
mis-'ry and the mud, Must have crept in-to my blood, For all my cour-age seemed to ooze out in a way I can't ex-plain.

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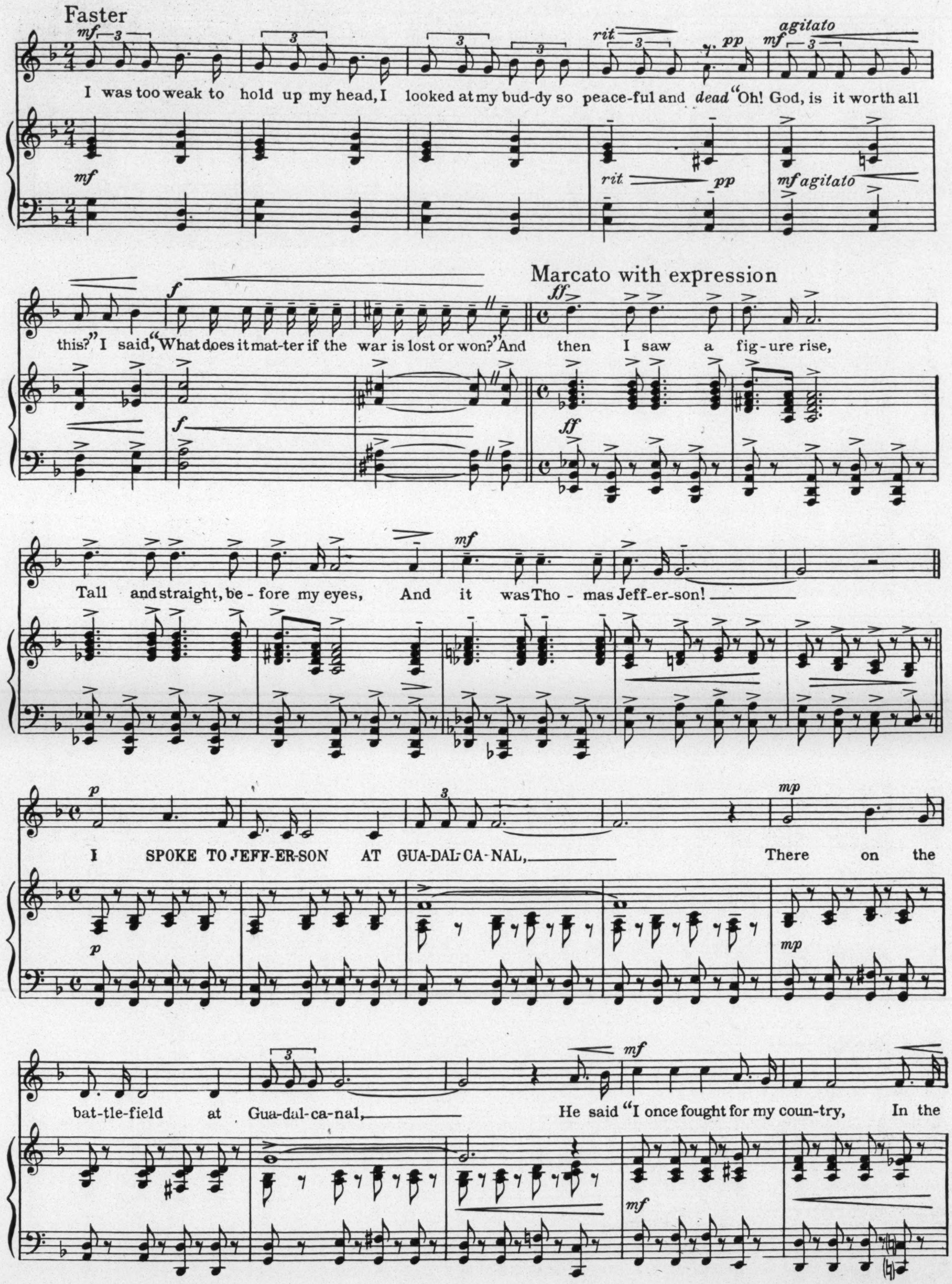
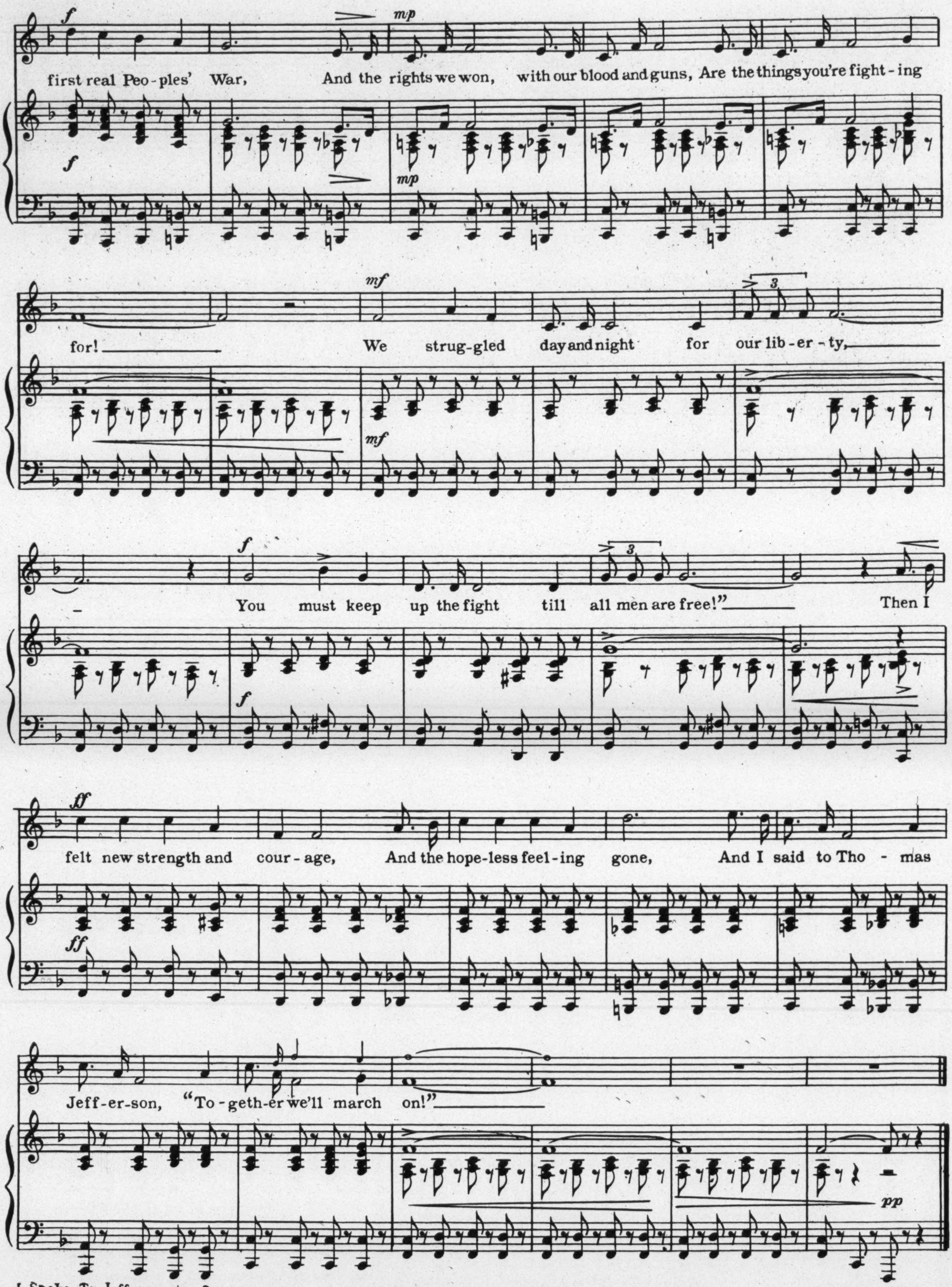

Faster
mf
agitato
rit.
pp
I was too weak to hold up my head, I looked at my bud-dy so peace-ful and dead "Oh! God, is it worth all
mf
rit.
pp
mf agitato
this?" I said, "What does it mat-ter if the war is lost or won?" And
f
Marcato with expression
ff
then I saw a fig-ure rise,
ff
Tall and straight, be-fore my eyes, And it was Tho-mas Jeff-er-son!
mf
p
I SPOKE TO JEFF-ER-SON AT GUA-DAL-CA-NAL,
mp
There on the
p
mp
bat-tle-field at Gua-dal-ca-nal,
mf
He said "I once fought for my coun-try, In the
mf


first real Peo-ples' War, And the rights we won, with our blood and guns, Are the things you're fight-ing
for! We strug-gled day and night for our lib-er-ty,
You must keep up the fight till all men are free!" Then I
felt new strength and cour-age, And the hope-less feel-ing gone, And I said to Tho-mas
Jeff-er-son, "To-geth-er we'll march on!"
f
mp
mf
ff
pp
3

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WITHOUT FEAR

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WITHOUT FEAR

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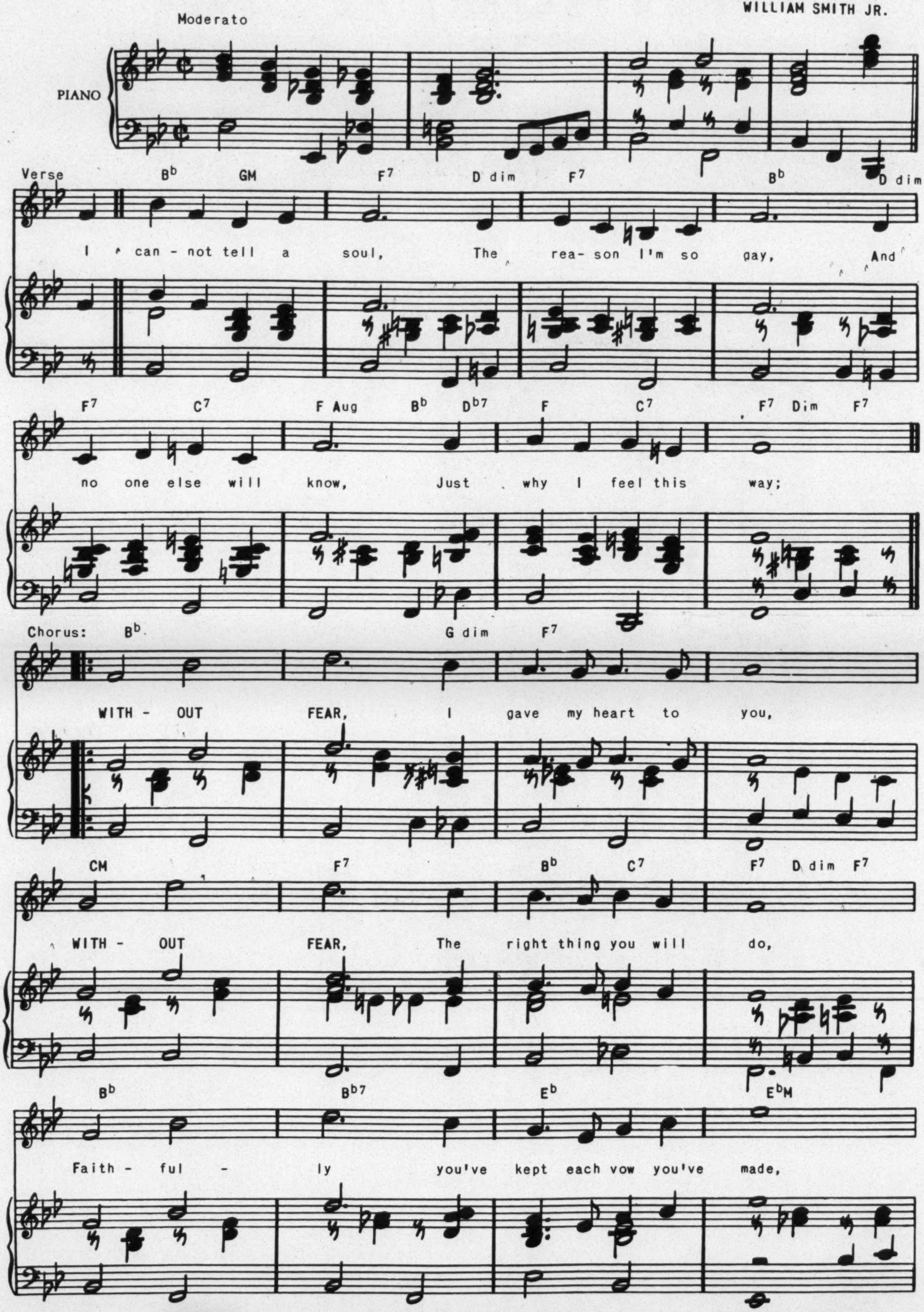
Moderato
PIANO
Verse
B♭ GM F⁷ D dim F⁷ B♭ D dim
I can - not tell a soul, The rea - son I'm so gay, And
F⁷ C⁷ F Aug B♭ D♭⁷ F C⁷ F⁷ Dim F⁷
no one else will know, Just why I feel this way;
Chorus:
B♭ G dim F⁷
WITH - OUT FEAR, I gave my heart to you,
CM F⁷ B♭ C⁷ F⁷ D dim F⁷
WITH - OUT FEAR, The right thing you will do,
B♭ B♭⁷ E♭ E♭M
Faith - ful - ly you've kept each vow you've made,

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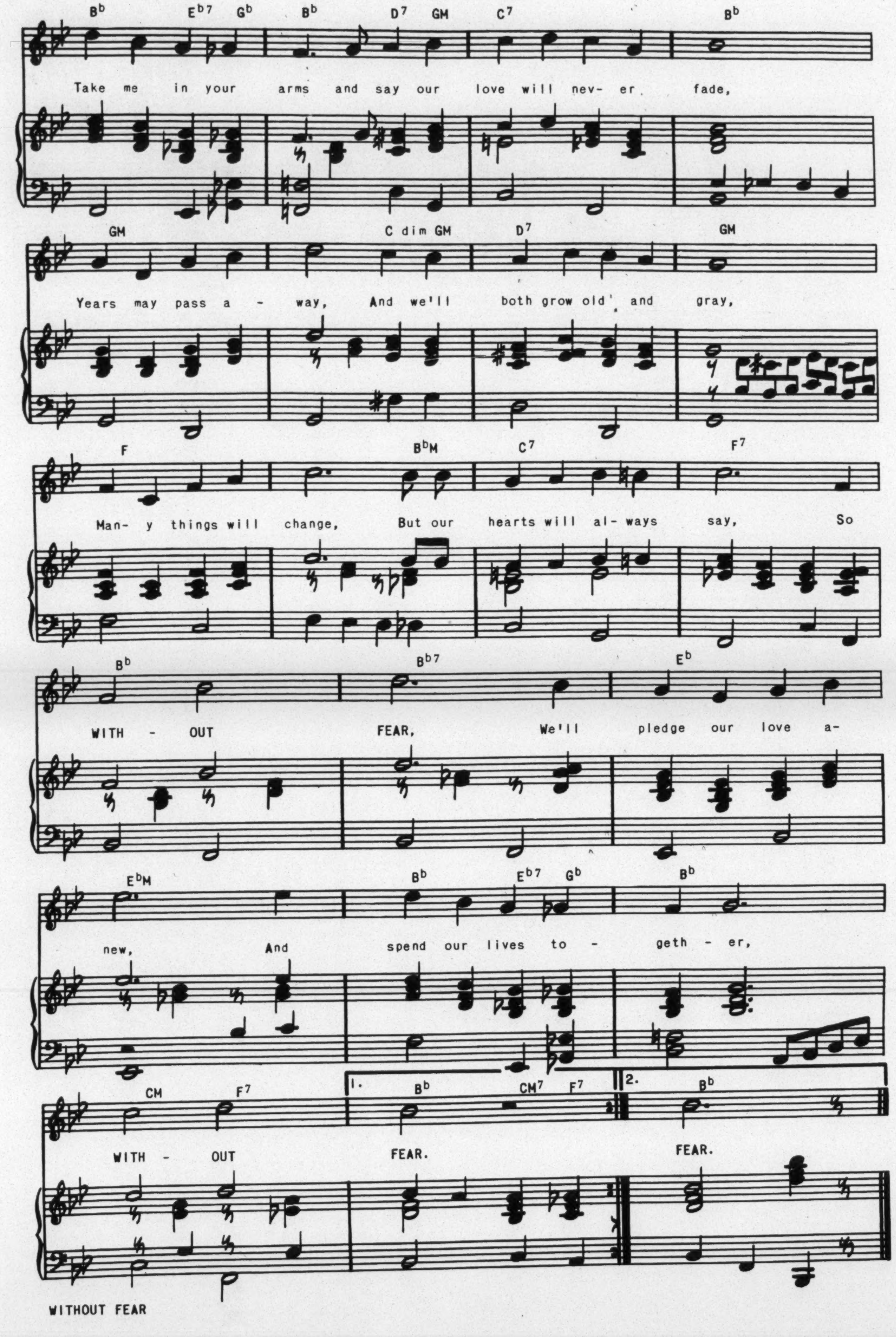
B♭ E♭7 G♭ B♭ D7 GM C7 B♭
Take me in your arms and say our love will nev- er fade,
GM C dim GM D7 GM
Years may pass a - way, And we'll both grow old' and gray,
F B♭M C7 F7
Man- y things will change, But our hearts will al- ways say, So
B♭ B♭7 E♭
WITH - OUT FEAR, We'll pledge our love a-
E♭M B♭ E♭7 G♭ B♭
new, And spend our lives to - geth - er,
CM F7 1. B♭ CM7 F7 2. B♭
WITH - OUT FEAR. FEAR.

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Words & Music By
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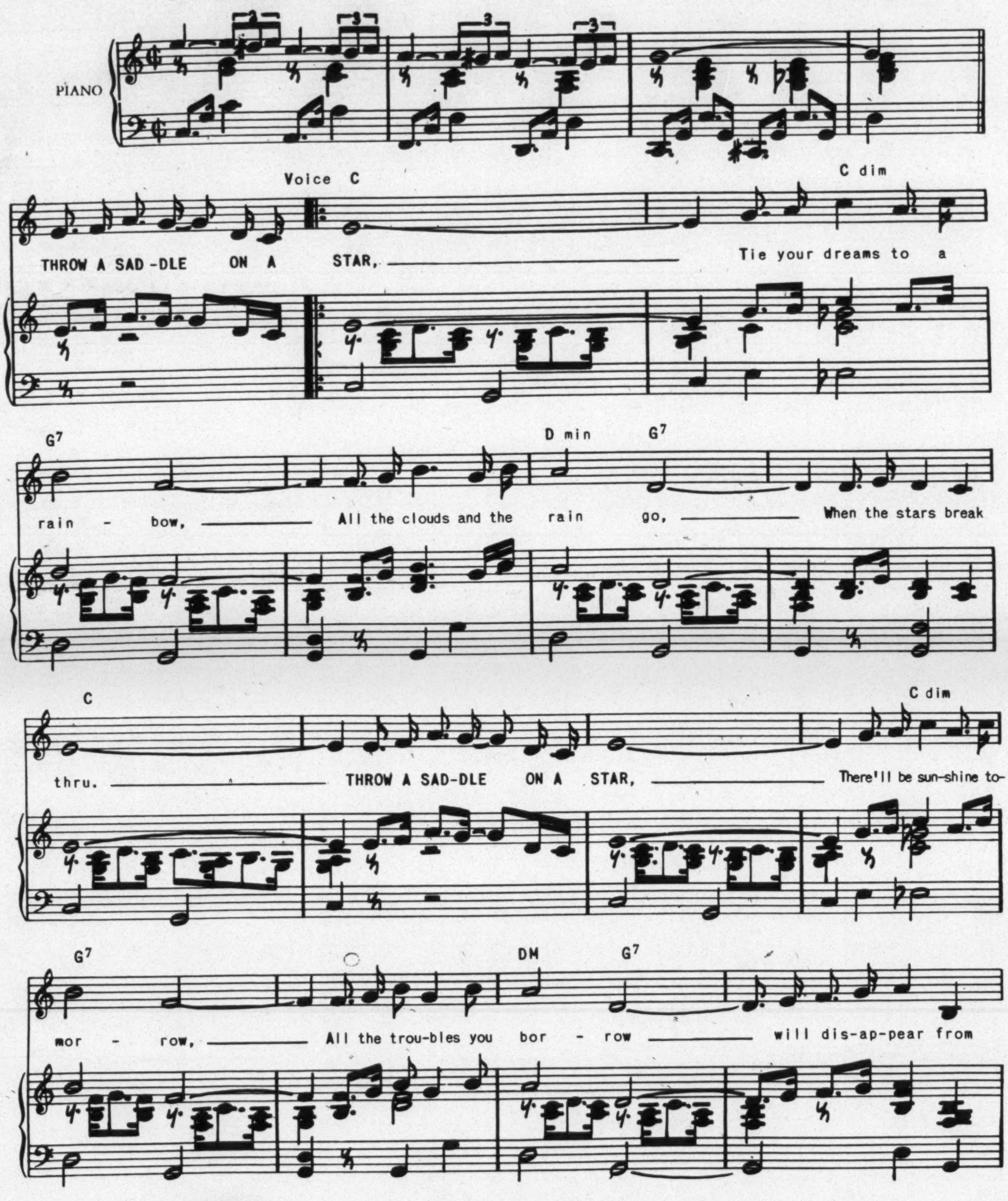
&
HANK CALDWELL


Slow Moderato
PIANO
Voice C
C dim
THROW A SAD-DLE ON A STAR, Tie your dreams to a
G7
D min
G7
rain - bow, All the clouds and the rain go, When the stars break
C
C dim
thru. THROW A SAD-DLE ON A STAR, There'll be sun-shine to-
G7
DM
G7
mor - row, All the trou-bles you bor - row will dis-ap-pear from

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R.F.D. #4, Lakewood, N.J.
Nov. 4, 1953

Mr. Paul Robeson
% Freedom

N.Y.C.

My dear Mr. Robeson;

It has been my privelege and pleasure to hear your performances many times and I find with each musical experience, greater and renewed satisfaction and above all a message of human dignity and courage that is most encouraging, especially these days. Since I am a musician, and have been writing people's songs on occasion, I thought you might enjoy examining some of my work and perhaps using them in your repertoire. The verse and melody and accompaniments are my ow own. Should you in any way wish to criticise change or enrich them, please feel free to do so. I know you have a fine accompanist who will be able to transpose to your key.

With kindest regards, and trusting to hear from you shortly, I beg to remain,

Sincerely yours
Mrs. Cynthia Sobsey Yassen
% Sobsey
R.D. #4 Lakewood, N.J.

Peace On Earth

by Cynthia S. Yassen

Peace on Earth!
Good will to men!
Never more
The sound of guns
Where songs of Life
Die with a cry
Before they have begun-
My son!
My son!

Peace on Earth!
Good will to men!-
Never more xxxx
The sound of guns
With battlefields
Soaked red with blood--
The battle be done-
My son!
My son!

Peace on Earth!
Good will to men!-
The song of Life
To everyone,
To everyone
The valleys green
With Peace
Well won,-
My son!
My son!

Am composing song & accompaniment to this verse for coming Xmas issue of "Women For Peace".

Gather 'Round My People

words and music by Cynthia Sobsey Yassen

Hands that feed the people
Strength that gives them life
Gather 'round , my people,
Make a better life.

No more our children burning
Inaxxx a shack that has one door
No more our children yearning
For the right to eat some more.

We roam the land America
From field to field we toil
The bread we eat must come from
Sun and sweat and soil.

To those who are not hungry
And live by the work of our hand
We do demand the right to live
In a freedom- loving land.

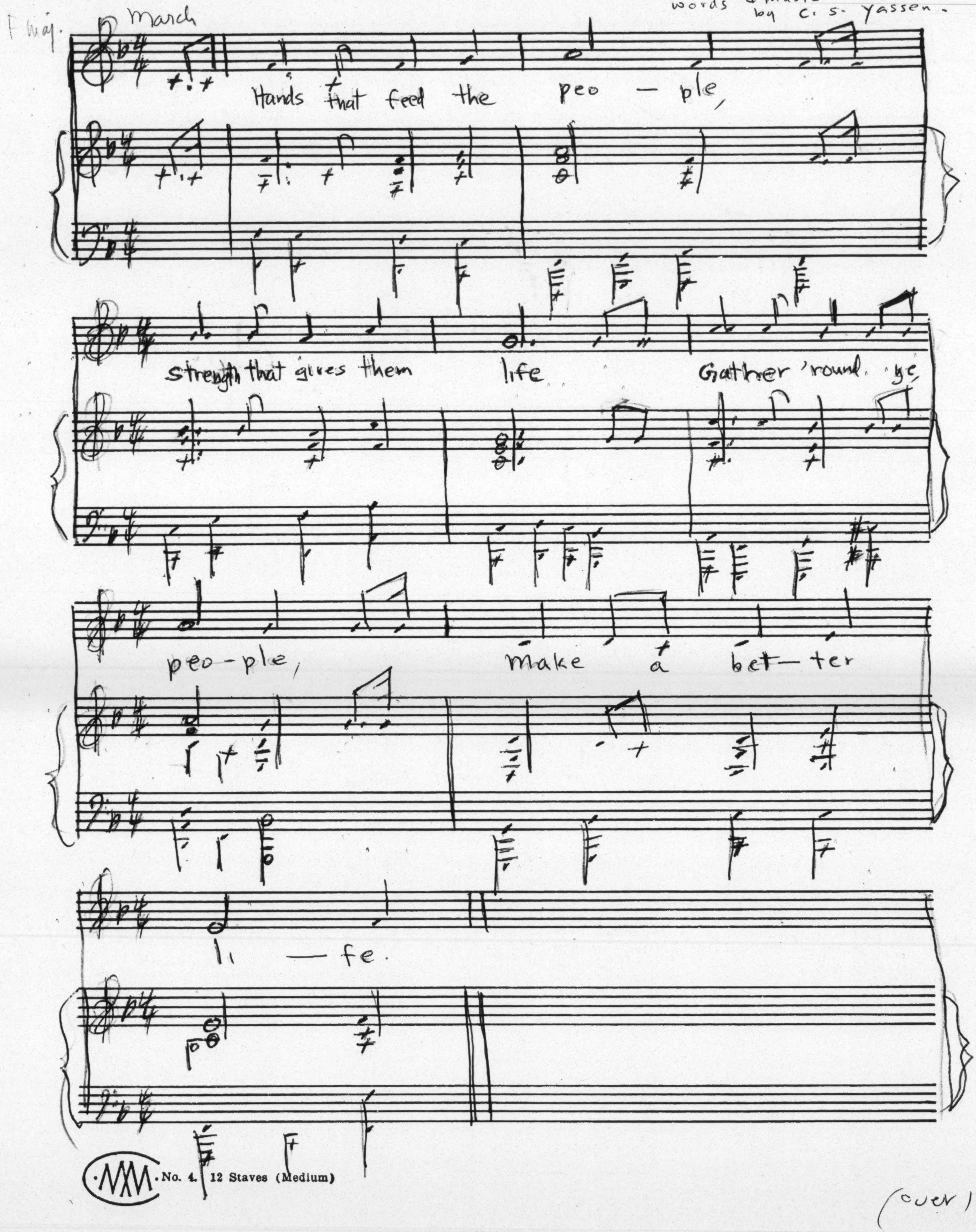
Gather 'round, my people
That toil the live-long day
With little rest and little pay
There's much we have to say.

Hands that feed the people
Strength that gives them life
Together we will fashion
A Freedom- loving Life.

Lyrics

"Gather 'Round, My People"

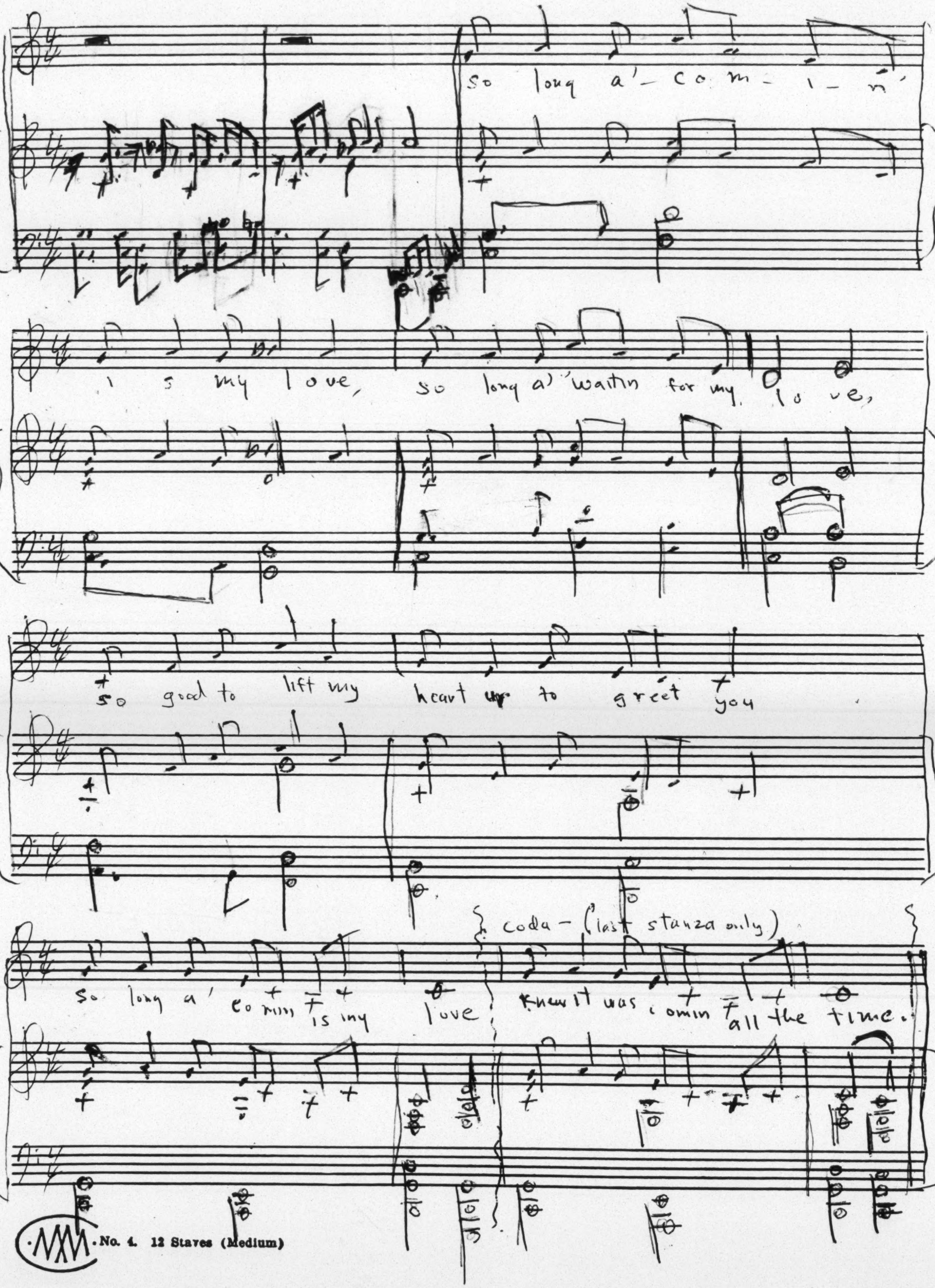
words & music
by C. S. Yassen.


F maj.
March
Hands that feed the peo – ple,
strength that gives them life
Gather 'round ye
peo-ple, make a bet – ter
li – fe.

MM No. 4. 12 Staves (Medium)

(over)

"So Long A'Comin'" — by Cynthia S. Yassien"

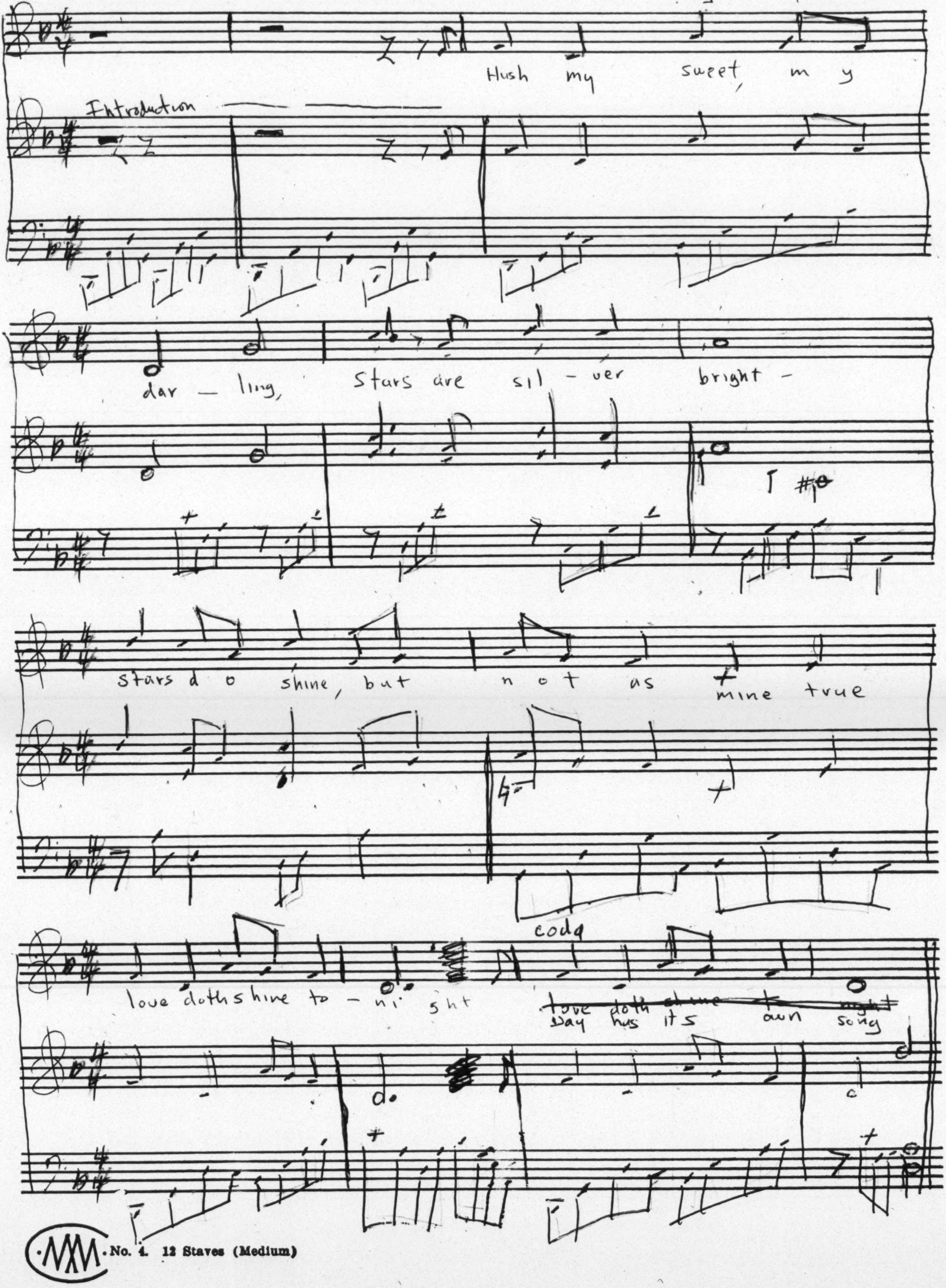

so long a'-com-i-n'
is my love, so long a' waitin for my love,
so good to lift my heart ~~up~~ to greet you
coda - (last stanza only)
so long a' comin is my love, knew it was comin all the time.

No. 4. 12 Staves (Medium)

D min

"Lullabye" "Hush my Sweet"

words + music
by C.S. Yassen


Introduction
Hush my sweet, my
darling, Stars are sil-ver bright-
stars do shine, but not as mine true
love doth shine to-night
coda
~~love doth shine to night~~
Day has its own song

MxM No. 4. 12 Staves (Medium)

"Hush My Sweet"

Lullabye

by Cynthia Yassin

Hush my sweet
My darling
Stars are silver bright
Stars do shine
But not as mine true love
   Doth shine tonight

Hush my sweet
My loved one
Pale the yellow moon
Paler though the Sun
When you go
My loved one leaves too soon

Farewell my sweet
Beloved
Dawn is bringing Day
Dark and cold my heart
And old
When you are gone away

Arise and greet the daylight
One cannot sleep too long
Lullabyes are sung at night
The ~~And~~ Day has its own song

Lyrics

So Long A'comin'

by Cynthia Sobsey Yassen

(a ballad set to music)

So long a'comin'
Is my love
So long a'waitin'
For my love
So glad to lift my heart up
To greet you,
So long a'comin'
Is my love.

So long a'comin'
Is the truth
So long a'waitin'
For the truth
So glad to lift my eyes up
To see you,
So long a'comin'
Is the truth.

So long A'comin'
Justice Day
So long ~~Axxx~~
A'waitin'
Justice Day
So glad to feel the Freedom
I'm breathin',
So long a'comin'
Justice Day.

So long a'comin'
For the Time
So long A'waitin'
For the Time
My people rise, Lord,
What a surprise, Lord--
Knew it was Comin'
All the time,
Knew it was 'comin'
All the time.

Lyrics

1. Didn't My Lord Deliver Daniel
arranged - Lawrence Brown

2. A Song of Peace = Beethoven

3. Lullaby = Schubert

4. Prayer & Battle = Mous-
From Boris Godonoff sorgsky

FIRST UNITARIAN CHURCH OF LOS ANGELES
2936 West Eighth Street o DUnkirk 9-1356
Los Angeles 5, California

Song Recital

by

PAUL ROBESON

I

Alan Booth, Concert Pianist

II

Over the Mountains	Roger Quilter
Star of Vicino	Salvatore Rosa
The Orphan	Moussorgsky
Now Sleeps the Crimson Petal	Roger Quilter
Excerpts from Boris Godunov	Moussorgsky

Mr. Robeson
Associate at the Piano - Alan Booth

Intermission
(10 minutes)

III

Alan Booth, Concert Pianist

IV

Jacob's Ladder	arr. by Alan Booth
On My Journey	arr. by Boatner
Balm in Gilead	arr. by Burleigh
The House I Live In	Earl Robinson
Ol' Man River	Jerome Kern

Mr. Robeson
Associate at the Piano - Alan Booth

HOTEL GARFIELD
HOTEL
GARFIELD
Lounge
AIR CONDITIONED

Listen to BOB WYATT

Coming Directly from the

WAHA ROOM

of the

Garfield Hotel

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MONDAY, TUESDAY, WEDNESDAY,

AND THURSDAY AT 10:15 P. M.

Saturday at 10 p.m. Over WXYZ

●

R. W. WALLACE, Prop.

FREEDOM ASSOCIATES OF DETROIT'S

Birthday Music Festival

For

PAUL ROBESON

On the Occasion of His 55th Birthday

Friday, April 17th

at 8:00 p. m.

HARTFORD AVENUE BAPTIST CHURCH

REV. CHARLES A. HILL, Pastor

Program

INVOCATION	
OPENING REMARKS	*Rev. John Miles*
MUSIC	*Senior Choir, Hartford Avenue Baptist Church*
FACTS ABOUT FREEDOM	*Mr. C. LeBron Simmons*
SONGS	*Mr. Jesse L. Grasty*
MUSIC	*Senior Choir*
MR. ROBESON	
COLLECTION	*Rev. Charles A. Hill*

Intermission

MUSIC	*Senior Choir*
MR. ROBESON	
BIRTHDAY TRIBUTES TO MR. ROBESON	
MUSIC	*Senior Choir*
BENEDICTION	

PATRONS

Rev. and Mrs. Charles A. Hill
Mr. and Mrs. C. LeBron Simmons
Mr. and Mrs. Arthur L. Hawkins
Rev. and Mrs. C. M. Metcalfe

Mr. and Mrs. George Crockett
Rev. and Mrs. M. L. Franklin
Mrs. Rose McQueen
Miss Erma L. Henderson

Mrs. Geneva Smith
Mr. and Mrs. Homer Bonner
Rev. and Mrs. W. C. Barnett
Mr. Onslow Parish

Mr. and Mrs. William Haynes
Mrs. Eva M. Finley
Mr. and Mrs. Donald Woodson
Mr. George Wright

Mrs. Dora Lofton
Mr. Alvin Peery
Mr. Ernest Person
Mrs. Muriel Person

Mr. Carl Haessler
Mr. and Mrs. Sidney Rosen
Rev. John Miles
Miss Dorothy Knight

Mr. and Mrs. James Walker
Mr. and Mrs. Nelson Davis
Mr. Dave Moore
Mr. and Mrs. Earskin Putman

Mr. Harold Shapiro
Mr. and Mrs. Veal Clough
Mr. and Mrs. Douglass Lee
Mr. and Mrs. George Carson

Mrs. Rose Williams
Mrs. Charlotte Neal
Miss Nadine Baxter
Mr. Gerald Boyd

Mr. Layman Walker
Mr. and Mrs. Coleman Young
Mr. Charles L. Johnson
Mr. and Mrs. Saul Grossman

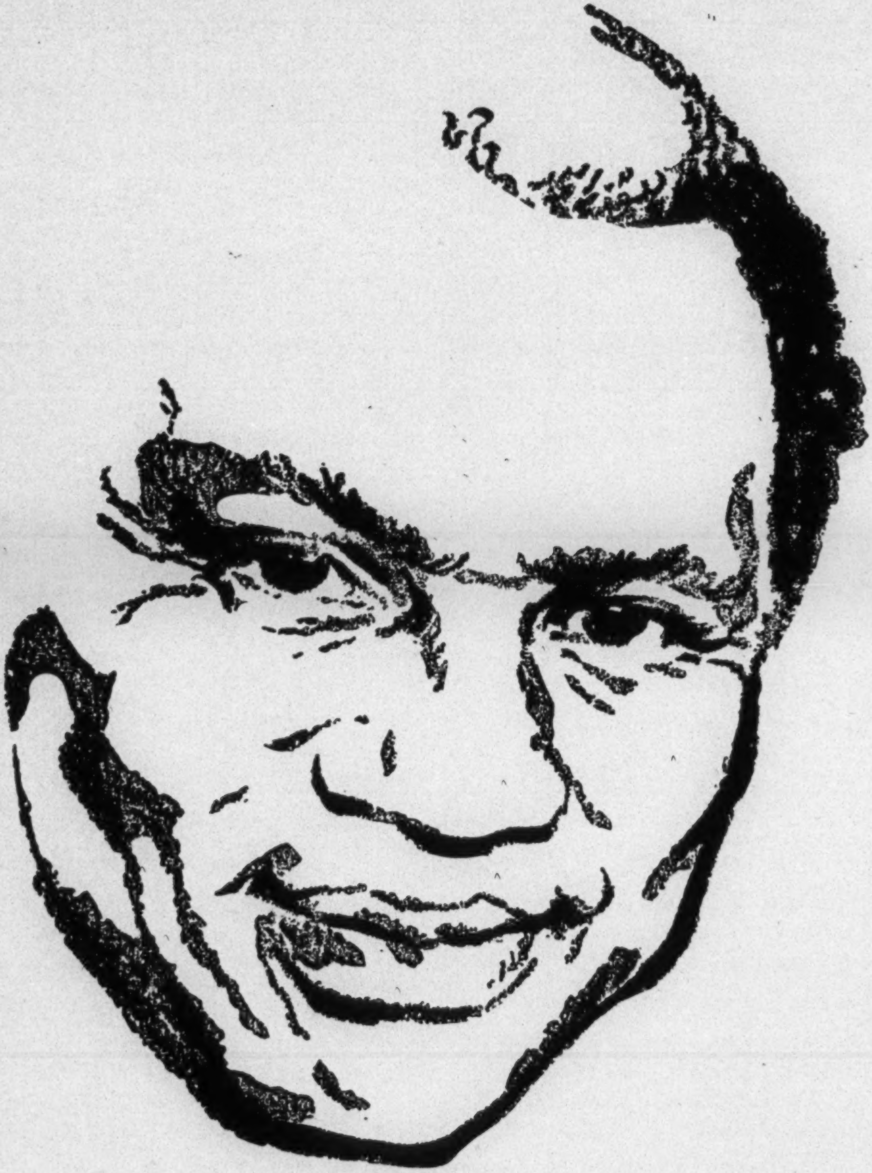
Mr. and Mrs. Ben Kocel
Mr. and Mrs. Stanley Nowak
Mr. and Mrs. Arthur McPhaul
Mrs. Esther Carson Shapiro

Mr. and Mrs. James Watts
Mr. Joe Morgan
Mr. Robert E. Jones
Dr. Margaret T. Bardley

Dr. Louis Cleage
Mr. and Mrs. Harold Robertson
Mr. Robert Foster
Mr. and Mrs. Hayward Maben

Mr. and Mrs. Randolph W. Wallace
Mr. W. J. White
Mrs. Leonard Smith
Mr. Hank Martin

Lorenzo F. Manderville
Mr. and Mrs. Harold A. Smith
Mr. and Mrs. Robert Travis



Robeson

PAUL ROBESON CONCERT • OCTOBER 29, 1954

Program

I

The Bamboula (African Dance) ...... Arranged by Taylor

Slavonic Dance, Op. 72, No. 16 .... Dvorak

Czech Dance No. 4 .... Smetana

Sonata in E flat, Op. 31 No. 3 .... Beethoven
Presto con fuoco

ALAN BOOTH

II

On Ma Journey .... Arranged by Boatner

Same Train .... Arranged by J. Rosamund Johnson

A Mighty Fortress .... Arranged by Bach

Orphan .... Moussorgsky

Lullaby .... Schubert

Oh, No, John .... Quilter

PAUL ROBESON
ALAN BOOTH at the piano

★

Greetings to

Our Friend PAUL ROBESON

Local 758 - Mine Mill Smelter Workers

★

III

Goin' Home .... Dvorak
(Based on the Largo from the New World Symphony)

Evening Song .... Moussorgsky

Peace Song .... Arranged by Jo Heifetz
(Arrangement of Ode to Joy Theme from Beethoven's Ninth Symphony)

Star Vicino .... Rosa

Excerpts from Boris Godunov
Prayer and Death .... Moussorgsky

PAUL ROBESON
ALAN BOOTH at the piano

Intermission

★

SALUTE TO PAUL!

From Local 25 UPWA-CIO

A fighter for the rights and welfare of the common man . . . A stalwart for the rights of the Negro and colonial peoples

Joseph Zabritski, Pres., Wilhelmenia Pearson, Sec'y-Treas.

★

Greetings to

PAUL ROBESON

and his gallant fight for freedom

From Members of Local 347

United Packinghouse Workers of America - CIO

IV

Chinese Suite	Liu Shea-An
Puppet's Dance	
Yonder My Heart Rests	
March of Young China	
Three African Dances	Amanda Aldrich
Call to the Feast	
Luleta's Dance	
March of the Warriors	
Our Evenings	Janacek
Ballade in A, Op. 47	Chopin

ALAN BOOTH

Greetings

to PAUL ROBESON

From A Group of Leather Workers

★

Greetings

to PAUL ROBESON

From Officers and Members of Local 208,

Warehouse and Distribution Workers Union

★

V

Zog nit Keynmol	Arranged by Lawrence Brown
Prayer (Children's Song)	Moussorgsky
Varshavianka (Polish)	Arranged by S. Kompancetz
Swing Low, Sweet Chariot	Arranged by Lawrence Brown
Ol' Man River	Kern

PAUL ROBESON

ALAN BOOTH at the piano

★

Greetings

to PAUL ROBESON

From A Group of Luggage Workers

★

Greetings to

PAUL ROBESON

From A Group of
Slav Friends

Greetings to

PAUL ROBESON

From A Group of
Croatian Friends

★

Our Heartiest Greetings

to BROTHER PAUL ROBESON

the giant of
Negro American Culture and
the staunch fighter for peace

Greek American Cultural Center

Greetings to the

Great Fighter for Peace . . .

PAUL ROBESON

Chicago Women for Peace

★

★

Greetings

to PAUL ROBESON

From A Group of Polish Friends

★

Greetings

to PAUL ROBESON

From Amalgamated Local 453 UAW-CIO

★

Greetings

To Our PAUL . . .

From the

Paul Robeson Juniors Club

★

Greetings

to PAUL ROBESON

From Local 347,

United Packinghouse Workers of America,

CIO

Greetings

to PAUL ROBESON

From A Group of Fur Workers

★

Greetings to

PAUL ROBESON

Ernest DeMaio ● **Jack Burch**

GRAND BENEFIT CONCERT

PROGRAM

1. Devotional Service
    - (a) Song by the Choir of the Temple of Truth Baptist Church
    - (b) Prayer
    - (c) Song by the Choir
    - (d) Inspirational Scripture Lesson by Reverend H. R. Smith

Alan Booth

2. Introduction by Reverend H. R. Smith
3. Paul Robeson Sings
4. Piano Selections by Allan Booth
5. Paul Robeson Sings

Paul Robeson has been presented by the
Temple of Truth Baptist Church

A CHURCH FOR ALL NATIONS

Preaching every Sunday 11:00 A.M. and 8:00 P.M.
Broadcast at the Church 8:00 to 8:30 P.M.
Rebroadcast from the Warner Bros. Studios
K.W.B.R. at 11:00 P.M.

Building Fund Club

LAWNDALE BAPTIST CHURCH

Rev. C.S. Hampton, Pastor   Mrs. A. Hill, President

presents **PAUL ROBESON** in recital - July 5, 1953

I. Devotions

Officers of Lawndale Baptist Church

II. Selections

Lawndale Baptist Church Gospel Chorus
Miss Melva Williams, Directress

III. Reading

Miss Melva Williams

IV. a. Go Down Moses....................................arr. by Burleig
b. Ode To Joy.......................................Beethoven
c. Didn't My Lord Deliver Daniel....................arr. by L.Brown
d. Over The Mountains...............................Roger Quilter
e. Star Vicino......................................Salvatore Rosa
f. The Orphan.......................................Moussorgsky
g. Now Sleeps The Crimson Petal.....................Roger Quilter
h. Excerpt from Boris Godunov.......................Moussorgsky

Paul Robeson
Associate at the piano - Alan Booth

(Intermission - 10 minutes)

V. Selections

Little Miss Pigee, Radio and TV Artist

VI. Selections

Righteous Four Quartet

VII. Selections

Lawndale Baptist Church Gospel Chorus
Miss Melva Williams, Directress
Mrs. Ida Hampton, Soloist

VIII. Reading

Miss Melva Williams

IX. a. Jacob's Ladder...................................arr. by Alan Boo
b. On My Journey....................................arr. by Boatner
c. Vi Azoi Lebt der Keiser..........................Yiddish Folk So
d. Balm In Gilead...................................arr. by Burleig
e. The House I Live In..............................Earl Robinson
f. Ol' Man River....................................Kern

Paul Robeson
Associate at the piano - Alan Booth

X. Remarks.. Mrs. Albertine

XI. Closing Remarks and Benediction.................. Rev. C.S. Hamp

NO SMOKING PLEASE

CALDWELL A.M.E.ZION CHURCH

1288 Stebbins Avenue, Bronx, N.Y.

Rev. Carnes McKinney, Pastor

Song Recital

by

PAUL ROBESON
ALAN BOOTH, Associate Artist

I

Two Choral-Preludes	Bach-Busoni
Sonata in C (Waldstein)	Beethoven
Introduction - Rondo	

Alan Booth, Concert Pianist

II

Didn't My Lord Deliver Daniel	arr. by Lawrence Brown
Go Down, Moses	arr. by H. T. Burleigh
Balm In Gilead	arr. by H. T. Burleigh
Hymn To Joy	Beethoven
Over The Mountains	Roger Quilter
Orphan	Moussorgsky
Now Sleeps The Crimson Petal	Roger Quilter
Excerpt from Boris Godunov	Moussorgsky
Kaddish	Engel

Mr. Robeson
Associate at the Piano - Alan Booth

III

Clair de Lune	Debussey
Deep River	arr. by S. Coleridge Taylor
Scherzo in B minor	Chopin

Alan Booth, Concert Pianist

IV

On Ma Journey	arr. by Boatner
Scandalize My Name	arr. by H. T. Burleigh
A Mighty Fortress	Bach
Vi Azoi Lebt	Yiddish Folk Song
Drink To Me Only With Thine Eyes	Roger Quilter
House I Live In	Earl Robinson

Mr. Robeson
Associate at the Piano, Alan Booth

THE NEW ANTIOCH BAPTIST CHURCH PRESENTS

World Renowned Baritone

Paul Robeson

in recital

Sunday Afternoon, January 30,1955

4:00 O'clock

ALAN BOOTH, AT THE PIANO

Rev. A. C. Livingston Arbouin, Minister
Mrs. Laura Blades, Chairman

Auspices of the Baptist World Alliance Committee

PROGRAM

I

Didn't My Lord Deliver Daniel	Arr. Lawrence Brown
Balm in Gilead	Arr. H. T. Burleigh
Over the Mountains	Quilter
Cradle Song (Lullaby)	Schubert
Goin' Home	Dvorak
Song of Peace	Beethoven
Water Boy	Arr. A. Robinson
Scandalize My Name	Arr. H. T. Burleigh
Kaddish	Engel

PAUL ROBESON

II

Deep River	Arr. S. Coleridge Taylor
Clair de lune	DeBussy
Three African Dances:	
Call to the Feast	
Lulet's Dance	
March of the Warriors	Amanda Aldrich

ALAN BOOTH

III

Come and Trip It	Handel
Caro mio ben	Giordani
Love's Philosophy	Quilter
Now Sleeps the Crimson Petal	Quilter
I don't feel no ways tired	Arr. H. T. Burleigh

CLARA RICHARDSON

INTERMISSION

BEST AVAILAB

IV

Oliver Gallop	Blind Tom
Mazurka in A flat	
Etude in C minor (Revolutionary)	Chopin

ALAN BOOTH

V

Orphan	Moussorgsky
Excerpts from Boris Godunov Prayer and Death	

Songs My Mother Taught Me	Dvorak
Swing Low, Sweet Chariot	Arr. Lawrence Brown
Night	Russian Folk Song
Zog nit Keynmol	Arr. Lawrence Brown
What is America to me	Earl Robinson
Ol' Man River	

PAUL ROBESON

Finis

BLE COPY

WE SALUTE PAUL ROBESON ON HIS 30th ANNIVERSARY

PAUL ROBESON first attracted national attention while a student at Rutgers. He won letters in football. baseball, basketball and track. As a scholar MR. ROBESON was distinguished as a winner of the coveted Phi Beta Kappa. For two seasons he was the choice of the renowned Walter Camp for end on the All-American football team. While studying law at Columbia University, he appeared in amateur theatrical productions at the YMCA. This first dramatic effort lead to a performance of the leading role in Eugene O'Neil's "Emperor Jones." In 1930, MR. ROBESON played the title role in Shakespeare's "Othello" in London, England. He repeated this magnificient performance in the United States for a long run on Broadway, which also starred the great producer and actor, Jose Ferrer and Uta Hagen.

PAUL ROBESON, perhaps more than any other living artist, deserves the characterization of great. In 1943, he won the Abraham Lincoln Medal for notable and distinguished service in human relations. In New York, the following year, he was awarded the Donaldson Award for best acting performance, and the American Academy of Arts and Sciences' Gold Medal for the best diction. In 1945 the NAACP presented him with the Spingarn Medal for outstanding achievement.

PAUL ROBESON has earned a niche in the halls of fame as an athlete, scholar, actor and singer. But it is PAUL ROBESON, the man, who has earned for himself a lsting place in the hearts of the "common men" all over the world.

If PAUL ROBESON sings in a Negro church, he serves Negro people. If he sings in a big concert hall, he serves big folk. If he sings in the community picture houses, on the radio or television, he is a part of the "bread and circus" policy of those who own these media and keep the people happy.

NEW YORK COUNCIL of the ARTS, SCIENCES and PROFESSIONS

presents a

THEATRE CONCERT

IN HONOR OF NEGRO HISTORY WEEK

SUNDAY, FEBRUARY 6, 1955

8:30 PM

Manhattan Center, 311 West 34th Street, NYC

A THEATER CONCERT
IN HONOR OF NEGRO HISTORY WEEK

Program

Narrator, BILL ROBINSON
Narration written by Waldo Salt

•••••

Side by Side Music by Earl Robinson
Words by Lee Hays

LEON BIBB, EARL ROBINSON and
JEWISH YOUNG FOLK SINGERS
Conducted by ROBERT DE CORMIER

•••••

En Mi Viejo San Juan
I've Got a Home in That Rock
Oy a Liebe

JEWISH YOUNG FOLK SINGERS

•••••

Dear Dr. Butts Monologue by Langston Hughes
RUBY DEE

•••••

Ashcan by Les Pine

A Street Dance

•••••

Good News Arranged by Roland Hayes
Yiddish Folk Song
Viva La Quince Brigada Arr. by Robert Silverman

MARTHA SCHLAMME
TANYA GOULD at the piano

Two Duets from *The Marriage of Figaro* Mozart

MARTHA SCHLAMME and LEON BIBB

.....

Romeo and Juliet - Balcony Scene Shakespeare

RUBY DEE and JOHN DEVOE

.....

Didn't My Lord Deliver Daniel Arr. by Lawrence Brown

Peace Song based on "Ode to Joy" theme from the Beethoven Symphony, No. 9 Arr. by Jo Heifetz

Lullaby Schubert

Prayer and Death from "Boris Godounov" Moussorgsky

PAUL ROBESON
ALLAN BOOTH at the piano

.....

Ballad for Americans by Earl Robinson and John La Touche

PAUL ROBESON and the JEWISH YOUNG FOLK SINGERS
Conducted by ROBERT DE CORMIER

* * *

Tonight's program is the promise of our country's rich future - heralding a tomorrow of all people living in active oneness --

when Negro History Week will be a year - an integral part of American life;

when all talent and human resource will be used to secure man's hopes and needs.

If you have enjoyed this program and would like to become a member of ASP, please fill out and mail the form on the next page.

* * *

ASP PUBLICATIONS

CONTEMPORARY READER -

A literary quarterly sponsored by the Writing and Publishing Division of the N.Y.Council, ASP

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Single copy 75¢

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A Writers' Workshop quarterly which encourages new and vital writing sponsored by the Writers' Workshop N.Y.Council, ASP

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A progressive journal of film news and opinion sponsored by the Film Division, N.Y.Council, ASP

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Single copy 10¢

If you would like to become a member of ASP,
please fill out and mail the form below.

NEW YORK COUNCIL of the ARTS, SCIENCES and PROFESSIONS

35 West 64th Street, New York 23, N.Y.

I wish to join with other professionals in the fight for a peaceful and progressive America. Enclosed are Two Dollars ($2.00) for annual dues through December 31, 195____.

Because I know that membership dues alone cannot carry on the vitally important program of the NYCASP, enclosed is my additional contribution of:

☐ $3 ☐ $5 ☐ $10 ☐ $25 ☐ $50

Name____________________

Address____________________

Phone____________________

City__________ Zone______ State______

Profession____________________

THE LOS ANGELES CITIZENS COMMIITTEE

presents

PAUL ROBESON

IN CONCERT

★

ALLEN BOOTH at the Piano

with

ODETTA FELIOUS ADAMS QUARTET

supporting artists

EMBASSY AUDITORIUM
Sunday, June 14, 1953
7:30 P. M.

The name Paul Robeson invokes inspiration and love in the hearts of millions on every continent in the world. Yet, in his own country, his native land of America, a small group of powerful men, and those they influence, would deny him the right to sing in American Concert halls and travel throughout the world.

However, the people of our country are determined to hear Mr. Robeson. They are banning together to sponsor him in their own concerts,in the churches throughout the land, North and South. A few examples of this determination have expressed a year ago when 40,000 people from all walks of life heard Paul Robeson on the Canadian border at the Peace Arch. Six thousand concert goers heard him only a few weeks ago in the Negro churches of Detroit. A week ago, 2000 people jammed Macedonia Baptist church in San Francisco to hear this great peoples' artist. As far as New Orleans, the people are demanding Paul Robeson be heard. He will be heard; and the people of New Orleans and other cities of the South will hear him on this concert tour.

The Los Angeles Concert Committee takes great pride in presenting Mr. Paul Robeson in concert to the people of Los Angeles. We believe that this concert will contribute immeasurably to the cultural advancement of Los Angeles and to the democratic rights of the people to appreciate Mr. Robeson as an artist.

●

Partial List of Citizen's Committee

Rev. A. C. Capers
Mr. Robert Crosby, Sr.
Mr. Mouton T. Cooper
Mr. Robert Crosby, Jr.
Mr. & Mrs. Stanford Miles
Mr. & Mrs. Lester Freeman
Dr. S. S. Brown
Mr. Ovial A. Pierce
Mr. James Davis
Mr. Dick McGriff
Dr. Howard Ellen
Dr. T. Giddings
Mr. & Mrs. Alvin Jones
Mr. & Mrs. Milton B. Hanks
Mr. Walter Hare
Mr. & Mrs. Joan Sadler
Mr. William Murdock
Mr. & Mrs. Horace Alexander
Mr. & Mrs. Cleophas Brown
Mrs. Jewell Richardson
Mr. Henry Laws
Dr. P. Price Cobbs
Mrs. Charlotta Bass
Miss Frances Williams
Mr. Alfred S. Thibedaux
Mr. LaurenceTurner
Mr. Ralph Cuaron
Mr. John Forrester

—PROGRAM—

FOLK SONGS	*Odetta Felious*
CHAMBER MUSIC	*Adams Quartet*
OVER THE MOUNTAIN (Old English)	*arranged by Roger Quilter*
NIGHT	*arranged by Alexandroff*
THE ORPHAN THE FLEA AIR FROM BORIS GODUNOV	*Mussorgsky*

Mr. Robeson

A Note To The Audience	Horace Alexander

—INTERMISSION—

BALM IN GILEAD	
SCANDALIZE MY NAME	*arranged by H. T. Burleigh*
HASSIDIC CHANT	*Engel*
JACOB'S LADDER	*arranged by Allen Booth*
END OF MY JOURNEY	*Campbell*
THE SOLID ROCK	*Mote-Bradbury*

Mr. Robeson

ALLEN BOOTH at the piano

ROBERT DAVIS, interlocutor

FREEDOM

Where one is enslaved all are in chains

PAUL ROBESON'S NEWSPAPER

FREEDOM carries on the inspiring tradition in militant Negro Journalism of Frederick Douglass' The North Star.

Paul Robeson's regular column, "Here's My Story", is a featured article in every issue. FREEDOM carries news and developments on the world-wide struggle for colonial independence,; the movement for peace, democracy; and the American Negro people's demands for complete equality, *NOW*.

The June issue of *FREEDOM* is devoted entirely to "The Truth About Africa". There are articles by:

- Dr. W. E. B. DuBois
- Paul Robeson
- Kumar Goshal
- Mrs. Eslanda G. Robeson
- Dr. Alpheus Hunter

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PAUL ROBESON

World Renowned Artist

in a

MUSICAL CONCERT

with

ALAN BOOTH

Associate Artist and Accompanist

*

SUNDAY EVENING, JANUARY 31, 1954

7:00 O'Clock

148 Clinton Avenue, Newark, N.J.

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*

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* The Committee, Pastor and Officers of the *
* Galilee Baptist Church wish to express *
* their heartfelt thanks to everyone who *
* helped make this program a success. *
****

--- THE PIANO WAS DONATED FOR USE AT THE CONCERT BY THE LAUTER PIANO COMPANY ---

SONG RECITAL

PAUL ROBESON

ALAN BOOTH, Associate Artist

I

Two Choral Preludes	Bach-Busoni
Now come, the Gentiles' Savior	
Now rejoice, beloved Christians	
Deep River	Arr. by S.Coleridge-Taylor
Scherzo: from Sonata in A minor	Schubert

Alan Booth, Concert Pianist

II

Didn't My Lord Deliver Daniel	Arr. by Lawrence Brown
Go Down, Moses	Arr. by H.T. Burleigh
Balm in Gilead	Arr. by H.T. Burleigh
Hymn to Joy	Beethoven
Over the Mountains	Roger Quilter
Orphan	Moussorgsky
Now Sleeps the Crimson Petal	Roger Quilter
Excerpt from Boris Godunov	Moussorgsky
Kaddish	Engel

Mr. Robeson
Associate at the Piano - Allan Booth

INTERMISSION - 10 MINUTES

III

Variations on a folk theme	George Walker
O Bury Me Beneath the Willow	
Nocturne)	Blind Tom
Sewing Song (Imitation of a sewing machine))	
Scherzo in B minor	Chopin

Alan Booth, Concert Pianist

(more -- over)

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SONG RECITAL (cont.)

IV

On Ma Journey	Arr. by Boatner
Scandalize My Name	Arr. by H.T. Burleigh
A Mighty Fortress	Bach
Vi Azoi Lebt	Yiddish Folk Song
Drink to me Only with Thine Eyes	Roger Quilter
House I Live In	Earl Robinson

Mr. Robeson
Associate at the Piano, Alan Booth

* * * * * *

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Men & Ladies Usher B'd. - Pastor's Guest Aid
Tuesday - 8:00 p.m. .... Missionary Circle - Boy Scouts
Wednesday - 8:00 p.m. .... Gospel Chorus Rehersal
Thursday - 6:30 p.m. .... House Planning Committee
- 8:00 p.m. .... Prayer Meeting
Friday - 8:00 p.m. .... Senior and Junior Choir Rehearsal

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IN CONCERT

PAUL ROBESON

World Renowned Singer

Sunday, May 31, 1953

3:00 P.M.

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Calvary Baptist Church
1330 Jos. Campau
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Jacob C. Oglesby, Minister

PRESENTED BY

The State Foreign Mission Chairman (Wol.)

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The Evangelistic Commission of Calvary

****

Mrs. Vera Smith, Chairman

Mrs. Lillian Mason, Co-Chairman

Rev. Jacob C. Oglesby, Pastor

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Acknowledgements of:

Mr. Charles Coleman, accompanying the Combined Choirs of Calvary

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Members of Calvary's Music Department singing in the Choir

Members of the Finance Committee and the Official Board assisting

Many friends giving their service and cooperation - enabling the committee to do a good job - bringing to the public this outstanding artist and singer, Mr. Robeson.

P-R-O-G-R-A-M

"The Star Spangled Banner" - - Audience

Invocation - - - Rev. Askew

Songs - - - Mr. Jesse L. Grasty

Paul Robeson and
Combined Choirs of Calvary

Paul Robeson

Remarks - - Rev. Charles A. Hill

Organ Selections - Mr. Charles Coleman

Paul Robeson and
Combined Choirs of Calvary

Paul Robeson

Presentation of the Committee -
by Mrs. Vera Smith

Closing Selection - - Paul Robeson

Benediction

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The United Freedom Fund

presents

PAUL ROBESON

in a

BIRTHDAY CONCERT

ON THE OCCASION OF MR. ROBESON'S 54TH BIRTHDAY

THURSDAY, MAY 8, 8:00 P. M.

ROCKLAND PALACE
155 Street & 8th Avenue

PERFORMING ARTISTS

The selections will be announced by the Master of Ceremonies.

MAXWELL GLANDILLE, Master of Ceremonies

MARGARET McCADEN and Choral Ensemble

ALLEN BOOTH, Pianist

NADYNE BREWER, Soprano

LUCY BROWN, Pianist

BEULAH RICHARDSON, Poet

PAUL ROBESON, accompanied by LAWRENCE BROWN

There will be an intermission after the first half of the program.

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Paul Robeson

For

PAUL ROBESON

On the Occasion of
His 55th Birthday

Friday, April 17th
at 8:00 p. m. 1953

HARTFORD AVENUE BAPTIST CHURCH

REV. CHARLES A. HILL, Pastor

73

Program

INVOCATION	
OPENING REMARKS	*Rev. John Miles*
MUSIC	*Senior Choir, Hartford Avenue Baptist Church*
FACTS ABOUT FREEDOM	*Mr. C. LeBron Simmons*
SONGS	*Mr. Jesse L. Grasty*
MUSIC	*Senior Choir*
MR. ROBESON	
COLLECTION	*Rev. Charles A. Hill*

Intermission

MUSIC	*Senior Choir*
MR. ROBESON	
BIRTHDAY TRIBUTES TO MR. ROBESON	
MUSIC	*Senior Choir*
BENEDICTION	

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R. W. WALLACE, Prop.

Paul Robeson

san francisco concert

on the occasion of

Mr. Robeson's 54th birthday

Thursday Evening, May 22, 1952, at the
Macedonian Baptist Church

THE UNITED FREEDOM FUND

The United Freedom Fund is a coordinating committe which includes representatives of the leading organizations that are today fighting most vigorously for full equality and for a peaceful and dignified life for all. These groups, including the Council on African Affairs, the publication **FREEDOM,** the National Negro Labor Council and a Negro Cultural Organization, will jointly benefit from the funds raised through this concert tour.

The **National Negro Labor Council** is presently carrying out a campaign to secure a national FEPC law and a hundred thousand new jobs for Negro workers in fields heretofore closed to them by jim crow restraints. And they are making progress.

●

This concert arranged and sponsored by:

San Francisco Chapter of the National Negro Labor Council

1433 Divisadero Street

●

CONCERT COMMITTEE

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The Program

PAUL ROBESON

Associate at the piano—LAWRENCE BROWN

Over the Mountains (Old English) . . . . Arranged by Roger Quilter
Star Vicino (Old Italian) . . . . Salvator Rosa

The Orphan
After the Battle } . . . . Moussorgsky
Air from Boris

INTERMISSION

PAUL ROBESON

Associate at the piano—LAWRENCE BROWN

Folk Songs
I Got a Home in Dat Rock . . . . Arranged by Lawrence Brown
Night . . . . Arranged by Alexandroff
Vi Azoi Lebt Der Keiser . . . . Yiddish Folk Song
Balm in Gilead . . . . Arranged by H. T. Burleigh
Every Time I Feel De Spirit . . . Arranged by Lawrence Brown
(Any changes in Mr. Robeson's numbers will be announced)

●

Mr. Robeson will be assisted throughout the program by:

MACEDONIA BAPTIST CHURCH SENIOR CHOIR . . . .
. . . . Albert Fairweather, Director

VICTORY QUINTET, of Sacramento, California
Jessie L. Calloway — Wrewis Swift — Tillery Elder
Levell Calloway — Theotis Swift

GAYNELL McPHERSON (age 13) . . . . Music by DeFalla
"Young David"

Interpretation in Rhythm by Lenore Peters Job

During the Concert, as the action is shifted from one hall to another, there may be slight delays. Your patience and understanding are appreciated.

POSITIVELY NO SMOKING

ABOUT OUR ARTISTS

Paul Robeson's record of achievement is a lengthy one. Mr. Robeson first attracted national attention while a student at Rutgers. In the field of sports, he won letters in football, baseball, basketball and track. As a scholar, Mr. Robeson was distinguished as a winner of the coveted Phi Beta Kappa. For two seasons, he was the choice of the renowned Walter Camp for end on the all-American football team. While studying law at Columbia University, he appeared in amateur theatrical productions at the Harlem YMCA. This first dramatic effort lead to a performance in the leading role in Eugene O'Neill's "Emperor Jones." In 1930, Mr. Robeson played the title role in Shakespeare's "Othello" in London. He was to repeat his magnificent performance in the United States in the Theatre Guild production which also starred Jose Ferrer and Uta Hagen. Mr. Robeson's concert career, begun in 1925, has continued the tradition of perfection which was initiated formally at Rutgers.

Paul Robeson, perhaps more than any other living artist, deserves the characterization of great. In 1943, he won the Abraham Lincoln Medal for most notable and distinguished services in human relations in New York City, the following year, he was awarded the Donaldson Award for best acting performance and the American Academy of Arts and Sciences Gold Medal for the best diction in the American theatre; and in 1945, the NAACP presented him with the Spingarn Medal for outstanding achievement.

Paul Robeson, all-American athlete, Phi Beta Kappa scholar, outstanding actor and baritone, has earned a niche in the halls of fame in all these fields. But it is Paul Robeson the man, unflinching fighter for the rights of his people who has earned for himself a lasting place in the hearts of the "common men" all over the globe.

Lawrence Brown has been the musical associate of Paul Robeson for all of the latter's musical career. Himself a singularly gifted musician, Mr. Brown is a scholar in the field of Negro music and has arranged and published many spirituals. It is rare indeed when the accompanist can qualify as a vocal accompaniment. Lawrence Brown, however, is the happy exception to the rule. His vocal assists to Paul's renditions of spirituals are absolutely appropriate and delightful.

Paul Robeson has said that an artist could not live in some rarified atmosphere far from the problems of the people. Certainly not the interpretive artist like the singer or the actor. By the very nature of his hiring, he serves someone. If he sang in Negro Churches, he served the Negro people. If he sang in the big concert halls, he served the big folks. If he sang in the community picturehouses, on the radio or in pictures, he was a part of the "bread and circus" policy of those who own these media to "keep the people happy."

Greetings to Paul Robeson from his thousands of friends in San Francisco

The NEGRO LABOR COUNCIL
and UNITED FREEDOM FUND

present

PAUL ROBESON

in

A CONCERT EVENING

ON THE OCCASION OF MR. ROBESON'S 54th BIRTHDAY

SUNDAY EVENING
MAY 25th, 1952

EMBASSY AUDITORIUM
9th & Grand

27

Let the Negro Artist Arise . . .

The Negro Labor Council and the people of Los Angeles salute Mr. Paul Robeson on the occasion of his 54th birthday. This is a significant date in the history of American culture — for it marks Mr. Robeson's formal return to the concert stage. He withdrew from this form of artistic leadership five years ago — and throughout that period dedicated himself to the cause of freedom and equality for the Negro people. Now, with his voluntary leave of absence drawn to a close, Paul Robeson is enshrined in the hearts of freedom loving people throughout the earth. We are indeed proud that he has chosen our city for one of his first appearances in the resumption of his brilliant career.

The Los Angeles Negro Labor Council

proudly presents

MR. PAUL ROBESON

in a

Concert Evening

Associate at the piano............LAWRENCE BROWN

* * *

PROGRAM

Over the Mountains (Old English)	*Arranged by Roger Quilter*
Star Vicino (Old Italian)	*Salvator Rosa*
The Orphan After the Battle Air From Boris	*Mussorgsky*

FOLK SONGS

I Got a Home in a Dat Rock	*Arranged by Lawrence Brown*
Night	*Arranged by Alexandroff*
Vi Azoi Lebt Der Keiser	*Yiddish Folk Song*
Balm in Gilead	*Arranged by H. T. Burleigh*
Every Time I Feel De Spirit	*Arranged by Lawrence Brown*

Contributing artists will be introduced by Mr. Joe Johnson, Chairman. Mr. Johnson will call for a moment of silence in tribute to Canada Lee.

Mr. Robeson will appear in each of the halls. Therefore it is not possible to list the numbers in the order in which they will be presented.

About the United Freedom Fund

The United Freedom Fund is a coordinating committee which includes representatives of the leading organizations which are fighting most vigorously today for full equality and for peaceful and dignified life for all. These groups, including the Council on African Affairs, the publication Freedom, the National Negro Labor Council and a Negro Cultural Organization, will jointly benefit from the funds raised through this concert tour.

That tonight's concert is being held in a comparatively small auditorium plus another, even smaller hall, is tribute, not only to the enormous popularity of these artists, but to their integrity, as well. This audience, plus the hundreds who were turned away, could easily have filed a vast concert hall. But such halls were denied us because the artists have, in their life's work, insisted in every instance on full equality for all.

The National Negro Labor Council is now carrying out a campaign to secure a national FEPC law and a hundred thousand new jobs for Negro workers — women and men — in fields heretofore closed to them by jim crow restraints. And they are making progress.

The Council on African Affairs is carrying on a campaign of protest against the vicious racist attempts at apartheid, or wholesale segregation of Africans in the Union of South Africa.

The publication, Freedom, gives news of the above and other activities of vital importance to the Negro people in its monthly issues.

And finally, the benefiting cultural organization will carry on its fight against stereotyping in films and other entertainment media; for decent roles for Negro artist in the theatre, the arts; and for the development of Negro artists and Negro culture through a national Negro cultural center.

THESE ARE THE REASONS YOU ARE BEING ASKED TO CONTRIBUTE

Please consider carefully the amount you can give to these fighting organizations through the United Freedom Fund. Remember the sacrifices which Paul Robeson and others have made in the unceasing struggle to win dignity for all in a society at peace, and then . . . dig deep . . . dig a little deeper, and give till it stops hurting!

On the walls of our auditorium tonight are portraits of only a few of countless men and women who have contributed to the cultural struggle which Mr. Robeson is carrying forward so nobly. In addition to those pictured here are many, many more — each of whom gave immensurably to this heroic tradition.

A New Voice . . . **Freedom**

"Our People feel themselves sorely aggrieved under the existing state of things." So wrote John Russworm and Samuel Cornish, editors of "Freedom's Journal", the first Negro newspaper in the United States, published in 1827.

Believing that "the columnies of our enemies should be refuted by forcible arguments", these pioneers set out to provide a "channel of communications between us and the public", and announced that "anything that relates to Africa shall find ready admission to our columns."

That was 125 years ago.

TODAY, the Negro people remain "sorely aggrieved." A pall of repression hangs over the country and pollutes our national life. In this atmosphere all efforts at real liberation are met with the most ruthless attacks of our enemies, and either the distortion or silence of the commercial press.

A hell worse than slavery faces us unless the present drive toward atomic war and fascist dictatorship is halted in its tracks. The need of the hour is for courageous hearts, clear heads and united action.

FREEDOM is born to help that need.

FREEDOM ASSOCIATES
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Brings you an up-to-date, lively view and interpretation of the changing world. A regular column by Paul Robeson . . . news of Africa and the colonial world . . . major trends in Negro life . . . developments in the battle for equality and the world struggle for peace . . . "Conversations from Life" by Alice Childress . . . humor . . . and vivid cartooning by Ollie Harrington.

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Program of Action

1. THE FIGHT FOR 100,000 JOBS

The Convention goes on record as immediately launching a national fight for 100,000 new jobs for Negro workers in areas of employment now barred to Negroes.

2. THE FIGHT FOR JOBS FOR NEGRO WOMEN

The special needs of Negro women must be the constant, and conscious concentration within the overall job campaign.

3. THE FIGHT FOR A NATIONAL FEPC (1,000,000 SIGNATURES)

As an integral part of a fight for jobs, a campaign to collect 1,000,000 signatures on a petition for a National FEPC, executive order shall be conducted.

4. THE FIGHT FOR A "MODEL FEPC CLAUSE" IN EACH UNION CONTRACT

The fight for a "model FEPC contract clause" in every union contract must be accelerated. Since the Chicago Conference for Negro Rights in June 1950, the UE International Union has adopted the model clause as part of its official union policy, with marked positive results in building unity of Negro and white workers.

5. THE FIGHT FOR FULL FREEDOM

While training our main guns on the economic front, the Negro Labor Council is aware of the necessity of joining in the great over all struggle for full freedom of the Negro people in many fields of action.

We stand ready to join hands with other organizations in the general fight for Negro Rights and to initiate campaigns in our own right where the need exists.

Los Angeles Negro Labor Council
2827 So. Central Ave., L. A. 11, Calif. AD 4-9001

Enclosed is $2.00 for my membership for one (1) year in the NATIONAL NEGRO LABOR COUNCIL.

Name..

Address..

City..Phone..

Union or Organization...

THE PROGRESSIVE CLUB

of Mother A.M.E. Zion Church
140-6 West 137th Street, New York City

presents

PAUL ROBESON

IN CONCERT

Sunday Afternoon, June 6, 1954

Alan Booth at the Piano

PROGRAMME

I

DEEP RIVER .... *Arr. S. Coleridge-Taylor*
SONATA IN D, Op. 10, No. 3 .... *Beethoven*
  Presto

TWO PRELUDES
  C Major
  A Minor .... *Kabalevsky*

SONATA IN A MINOR, Op. 42
  Scherzo .... *Schubert*

Alan Booth

II

DIDN'T MY LORD DELIVER DANIEL .... *Arr. by Lawrence Brown*
SAME TRAIN .... *Arr. by J. Rosamund Johnson*
STAN' STILL JORDAN .... *Arr. by J. Rosamund Johnson*
OVER THE MOUNTAINS .... *Quilter*
GOIN' HOME .... *Dvorak*
(Based on the Largo from the New World Symphony)
O NO JOHN! .... *Arr. by Sharp*

Paul Robeson
Alan Booth at the Piano

PROGRAMME

◆

III

DRAMATIC READINGS

Beulah Richardson

IV

ORPHAN
SEMINARIAN
THE FLEA
EXCERPTS FROM BORIS GODUNOV
(Prayer and Death) .... *Moussorgsky*

Paul Robeson
Alan Booth at the Piano

Intermission (10 *minutes*)

V

ETUDE (Aeolian Harp) .... *Chopin*
CHINESE SUITE
Puppet's Dance
Yonder My Heart Rests
March of Young China .... *Liu Shea-An*
THREE AFRICAN DANCES
Call to the Feast
Luleta's Dance
March of the Warriors .... *Amanda Aldrich*
FURIANTS No. 1 .... *Dvorak*

Alan Booth

VI

TWO CHORALES
A Mighty Fortress
Easter Chorale .... *Arr. by Bach*
CHINESE FOLK SONG
In a Place Far, Far Away .... *Arr. by Chen Tien-Hou*
WEEPIN' MARY .... *Arr. by Burleigh*
KADDISH .... *Engel*
ON MA JOURNEY .... *Arr. by Boatner*
WATER BOY .... *Arr. by A. Robinson*
OL' MAN RIVER .... *Kern*

Paul Robeson

SUNDAY
AFTERNOON

JUNE
6
1954

At 4 o'clock

Hunt Printing Co., 2289 - 7th Ave.

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of **Mother A. M. E. Zion Church**
140-6 West 137th Street New York City

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PAUL ROBESON

IN CONCERT

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CHILDREN HALF PRICE

Rev. B. C. Robeson, Pastor
Inez Lockley, Sec'y
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Alan Booth, Accompanist

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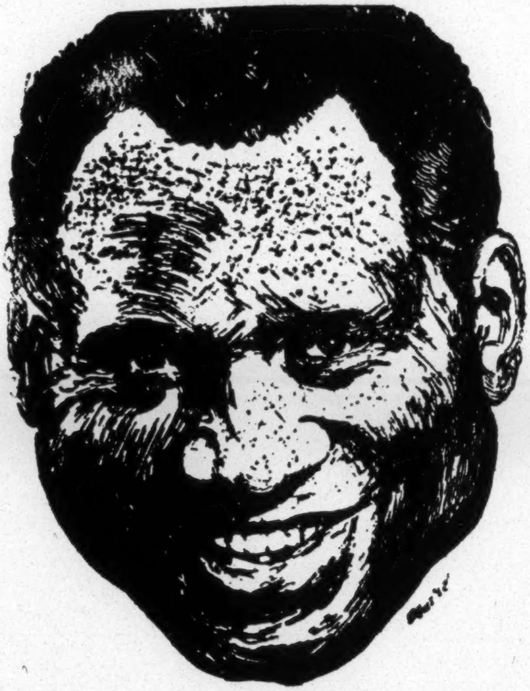
The Greater Detroit Negro Labor Council

presents . . .

PAUL ROBESON



in . . .

CONCERT

on the occasion of
MR. ROBESON'S
54th BIRTHDAY

Sunday Afternoon
June 22, 2:30 p. m.

MADISON BALLROOM
Woodward at Forest

— *Program* —

NATIONAL ANTHEM

WILLIAM ARMOUR (Baritone)
"None But the Lonely Heart"..............*Tschaikovsky*

HERMAN DAGON AND HIS QUARTETTE
"Maria Elena"
"Mambo No. 5"
"Ritmo"

MR. PAUL ROBESON
Mr. Lawrence Brown at the Piano
"Over the Mountains" (Old English)..*Arr. by Roger Quilter*
"Star Vicino" (Old Italian) ....*Salvator Rosa*
"The Orphan"
"After the Battle"
"Air from Boris" }......................*Moussorgsky*

INTERMISSION AND PRESENTATIONS

WILLIAM ARMOUR (Baritone)
"Land of Degradation" ....*Robert McGimsey*

HERMAN DAGON AND HIS QUARTETTE
"Dolores Santa Cru"
"Cachita"

MR. PAUL ROBESON
Mr. Lawrence Brown at the Piano

FOLK SONGS
"I Got a Home in a Dat Rock"....*Arr. by Lawrence Brown*
"Night" ....*Arr. by Alexandroff*
"Vi Azoi Lebt Der Keiser" ....*Yiddish Folk Song*
"Balm in Gilead" ....*Arr. by H. T. Burleigh*
"Every Time I Feel De Spirit"....*Arr. by Lawrence Brown*

(NOTE: From the rich repertoire of songs of the peoples of all countries, Mr. Robeson will make every effort in his concert this afternoon to include those most often requested by his friends in Detroit and vicinity).

About Our Artists

— ❦ —

The Greater Detroit Negro Labor Council takes great pleasure in presenting to the Detroit people, from all walks of life, the great and renowned artist, Paul Robeson, with Lawrence Brown assisting at the piano.

Along with you we welcome Mr. Robeson's return to the concert stage, to take the art that came from the people "back to the people."

Paul Robeson's record of achievement is a lengthy one. Mr. Robeson first attracted national attention while a student at Rutgers. In the field of sports, he won letters in football, baseball, basketball and track. As a scholar, Mr. Robeson was distinguished as a winner of the coveted Phi Beta Kappa. For two seasons, he was the choice of the renowned Walter Camp for end on the all-American football team. While studying law at Columbia University, he appeared in amateur theatrical productions at the Harlem YMCA. This first dramatic effort led to a performance in the leading role in Eugene O'Neill's *"Emperor Jones."* In 1930, Mr. Robeson played the title role in Shakespeare's *"Othello"* in London. He was to repeat his magnificent performance in the United States in the Theater Guild production which also starred Jose Ferrer and Uta Hagen. Mr. Robeson's concert career, begun in 1925, has continued the tradition of perfection which was initiated formally at Rutgers.

Paul Robeson, perhaps more than any other living artist, deserves the characterization of "great." In 1943, he won the Abraham Lincoln Medal for most notable and distinguished services in human relations in New York City. The following year, he was awarded the Donaldson Award for best acting performance and the American Academy of Arts and Sciences Gold Medal for the best diction in the American theater; and in 1945, the NAACP presented him with the Spingarn Medal for outstanding achievement.

Paul Robeson, all-American athlete, Phi Beta Kappa scholar, outstanding actor and baritone, has earned a niche in the halls of fame in all these fields. But it is Paul Robeson the man, unflinching fighter for the rights of his people who has earned for himself a lasting place in the hearts of the "common men" all over the globe.

— ❦ —

Lawrence Brown has been the musical associate of Paul Robeson for all of the latter's musical career. Himself a singularly gifted musician, Mr. Brown is a scholar in the field of Negro music and has arranged and published many spirituals. It is rare indeed when the accompanist can qualify as a vocal accompaniment. Lawrence Brown, however, is the happy exception to the rule. His vocal assists to Mr. Robeson's renditions of spirituals are absolutely appropriate and delightful.

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JOE MORGAN, Pres. GERALD BOYD, Exec. Sec'y.

THE EAST BAY CHAPTER
NATIONAL NEGRO LABOR COUNCIL
PRESENTS

Paul Robeson

IN CONCERT

PAUL ROBESON

Associate at the piano—LAWRENCE BROWN

Over the Mountains (Old English)	Arranged by Roger Quilter
Star Vicino (Old Italian)	Salvator Rosa
The Orphan After the Battle Air from Boris	Moussorgsky

◆

INTERMISSION

PAUL ROBESON

Associate at the piano—LAWRENCE BROWN

Folk Songs

I Got a Home in Dat Rock	Arranged by Lawrence Brown
Night	Arranged by Alexandroff
Vi Azoi Lebt Der Keiser	Yiddish Folk Song
Balm in Gilead	Arranged by H T. Burleigh
Every Time I Feel De Spirit	Arranged by Lawrence Brown

(Any changes in Mr. Robeson's numbers will be announced)

◆

Mr. Robeson will be assisted throughout the program by:

VICTORY QUINTET, of Sacramento, California
Jessie L. Calloway
Levell Calloway
Wrewis Swift
Tillery Elder
Theotis Swift

GAYNELL McPHERSON (age 13) . . . . Music by DeFalla
"Young David"

Interpretation in Rhythm by Lenore Peters Job

BERKELEY COMMUNITY THEATRE
FRIDAY EVENING MAY 23, 1952

NATIONAL NEGRO LABOR COUNCIL — 619B GIBBS AVENUE, ALAMEDA
71

The Macedonia Missionary Baptist Church

Presents

PAUL ROBESON

IN CONCERT

PAUL ROBESON

Associate at the piano—ALLAN BOOTH

Over the Mountains (Old English)	*Arranged by Roger Quilter*
Star Vicino (Old Italian)	*Salvator Rosa*
The Orphan	*Moussorgsky*
After the Battle	
Air from Boris	

INTERMISSION

PAUL ROBESON

Associate at the piano—ALLAN BOOTH

Folk Songs

I Got a Home in Dat Rock	*Arranged by Lawrence Brown*
Night	*Arranged by Alexandroff*
Vi Azoi Lebt Der Keiser	*Yiddish Folk Song*
Balm in Gilead	*Arranged by H. T. Burleigh*
Every Time I Feel De Spirit	*Arranged by Lawrence Brown*

(Any changes in Mr. Robeson's numbers will be announced)

Mr. Robeson will be assisted throughout the program by the Inspirational Chorus and Youth Choir

STEAL AWAY
EVERYTIME I FEEL THE SPIRIT
I WILL TRUST IN THE LORD

(Additional numbers will be announced)

Sunday Afternoon, June 7, 1953

BANQUET TO FOLLOW CONCERT IN CHURCH DINING ROOM AT 6 P.M.—$1.50 PER PLATE

100

PRICE $4.00—TAX EXEMPT

Grand Benefit Concert

Nº 415

MACEDONIA BAPTIST CHURCH

presents a

MUSICALE

Featuring PAUL ROBESON

With the Mecedonia Baptist Church Choirs—All Negro Spirituals and Anthems (All Singing)

2135 SUTTER STREET, SAN FRANCISCO, CALIFORNIA
JUNE 7, 1953—3:00 P.M.

153

SRP

PRESENTS A RECITAL
by

PAUL ROBESON

BARITONE

ALAN BOOTH

PIANO

SATURDAY, MAY 8, 8:30 P.M.
LEON MANDEL HALL

I

Deep River..........Arr. S. Coleridge-Taylor
Sonata in D, Op. 10, No. 3..........Beethoven
Presto
Two Preludes
C Major
A Minor......................Kabalevsky
Sonata in A Minor, Op. 42
Scherzo......................Schubert

Alan Booth

II

Didn't My Lord Deliver Daniel.....
.....Arr. by Lawrence Brown
Same Train........Arr. by J. Rosamund Johnson
Jacob's Ladder.............Arr. by Alan Booth
Songs My Mother Taught Me..............Dvorak
Peace Song.................Arr. by Jo Heifetz
(Arrangement of Ode to Joy Theme
from Beethoven's Ninth Symphony)

Paul Robeson
Alan Booth at the Piano

III

Cradle Song.........................Schubert
Over the Mountains.....................Quilter
Orphan
Excerpt from Boris Godunov
(Prayer and Death)...........Moussorgsky
Kaddish..................................Engel

Paul Robeson
Alan Booth at the Piano

Intermission (10 minutes)

IV

Etude (Aeolian Harp)....................Chopin
Chinese Suite
    Puppet's Dance
    Yonder My Heart Rests
    March of Young China......Liu Shea-An
Two African Dances
    Luleta's Dance
    Call to the Feast
Furiants (Czech Dance)..................Dvorak

Alan Booth

V

Water Boy.................Arr. by A. Robinson
Zog nit Keynmol........Arr. by Lawrence Brown
Lullaby.....................Mexican Folk Song
Volga Boatmen's Song........Russian Folk Song
Ol' Man River..............................Kern

Paul Robeson
Alan Booth at the Piano

PROGRAM NOTES

Paul Robeson first attracted national attention as a student at Rutgers University where he was class valedictorian and Phi Beta Kappa besides being a 4 letter man and twice all-American end.

Robeson first became interested in the theatre while studying law at Columbia. He was "spotted" while appearing in an amateur production at the Harlem YMCA and offered the lead in a revival of Eugene O'Neill's play "Emperor Jones." The play made theatrical history and also started Robeson in his career as a singer.

During one scene Jones is supposed to whistle to keep his spirits up. Robeson's whistling apparently left something to be desired so he sang a spiritual instead, with superb results, and two years later he made his first concert appearance in New York City.

A long line of successes followed, both in America and abroad. Most notable of which were his concert tours in Europe and his appearance in the title role of Shakespeare's "Othello" in London in 1930. This superlative performance was repeated 13 years later in the United States for the Theatre Guild.

During World War II Robeson toured with the USO and in 1945 the NAACP voted him the Springarn medal for outstanding achievement.

He has recorded innumerable records from his rich repertoire, including songs from all over the world. "Columbia" has released most of his albums and more recently he has recorded for "Othello Records."

Recently however Robeson has been restricted from performing in many places in this country because of his political views and although he has had numerous offers to appear in Europe he has been denied a passport.

BEST AVAILABLE COPY

CALDWELL A.M.E.ZION CHURCH

1288 Stebbins Avenue, Bronx, N.Y.

Rev. Carnes McKinney, Pastor

Song Recital

by

PAUL ROBESON
ALAN BOOTH, Associate Artist

I

Two Choral-Preludes	Bach-Busoni
Sonata in C (Waldstein) Introduction - Rondo	Beethoven

Alan Booth, Concert Pianist

II

Didn't My Lord Deliver Daniel	arr. by Lawrence Brown
Go Down, Moses	arr. by H. T. Burleigh
Balm In Gilead	arr. by H. T. Burleigh
Hymn To Joy	Beethoven
Over The Mountains	Roger Quilter
Orphan	Moussorgsky
Now Sleeps The Crimson Petal	Roger Quilter
Excerpt from Boris Godunov	Moussorgsky
Kaddish	Engel

Mr. Robeson
Associate at the Piano - Alan Booth

III

Clair de Lune	Debussey
Deep River	arr. by S. Coleridge Taylor
Scherzo in B minor	Chopin

Alan Booth, Concert Pianist

IV

On Ma Journey	arr. by Boatner
Scandalize My Name	arr. by H. T. Burleigh
A Mighty Fortress	Bach
Vi Azoi Lebt	Yiddish Folk Song
Drink To Me Only With Thine Eyes	Roger Quilter
House I Live In	Earl Robinson

Mr. Robeson
Associate at the Piano, Alan Booth

The Minister for Foreign Affairs, Mr. Václav David
and
The Permanent Representative of Czechoslovakia to the United Nations

and Mrs. Nosek

MUSICAL EVENING WITH PAUL ROBESON AND ALAN BOOTH

PROGRAM:

I.

The Bamboula /African Dance/	S.Coleridge-Taylor
Two Preludes C.Major D Minor	Kabalevsky
Slavonic Dance, Op.72,No.16	Antonín Dvořák
Sonata in E Flat. Op. 31 No. 3 Presto con fuoco	Beethoven

Alan Booth, Piano Solos

II.

Jerusalem	C.Hubert H.Parry
A Mighty Fortress	Arr. by Bach
Cradle Song	Schubert
Goin ´Home /Based on Largo from the New World Symphony/	Antonín Dvořák
O No John	Arr. by Sharp
Water Boy	Arr. by Robinson
Sometimes I Feel Like a Motherless Child	Arr. by Brown

Paul Robeson
Alan Booth at the Piano

Program Continued

III.

Three African Dances The Call to the Feast Luleta´s Dance Dance of the Warriors	Amanda Aldridge
Po zarostlém chodníčku:Naše večery /Our Evenings/	Leoš Janáček
Ceské tance No.4	Bedřich Smetana
Ballade in A Flat	Frédéric Chopin

Alan Booth, Piano Solos

IV.

Orphan	Moussorgsky
Evening Song	Moussorgsky
Excerpt from Boris Godunov /Prayer and Death/	Moussorgsky
Když mě stará matka /Songs My Mother Taught Me/	Antonín Dvořák
Svornost	Bedřich Smetana
Warshavianka	Arr. by S.Kompancetz
Joe Hill	Robinson
Ol´Man River	Kern

Paul Robeson
Alan Booth at the Piano

New York, October 9th, 1954.

CALDWELL A.M.E.ZION CHURCH

1288 Stebbins Avenue, Bronx, N.Y.

Rev. Carnes McKinney, Pastor

Song Recital

by

PAUL ROBESON
ALAN BOOTH, Associate Artist

I

Two Choral-Preludes	Bach-Busoni
Sonata in C (Waldstein) Introduction - Rondo	Beethoven

Alan Booth, Concert Pianist

II

Didn't My Lord Deliver Daniel	arr. by Lawrence Brown
Go Down, Moses	arr. by H. T. Burleigh
Balm In Gilead	arr. by H. T. Burleigh
Hymn To Joy	Beethoven
Over The Mountains	Roger Quilter
Orphan	Moussorgsky
Now Sleeps The Crimson Petal	Roger Quilter
Excerpt from Boris Godunov	Moussorgsky
Kaddish	Engel

Mr. Robeson
Associate at the Piano - Alan Booth

III

Clair de Lune	Debussey
Deep River	arr. by S. Coleridge Taylo
Scherzo in B minor	Chopin

Alan Booth, Concert Pianist

IV

On Ma Journey	arr. by Boatner
Scandalize My Name	arr. by H. T. Burleigh
A Mighty Fortress	Bach
Vi Azoi Lebt	Yiddish Folk Song
Drink To Me Only With Thine Eyes	Roger Quilter
House I Live In	Earl Robinson

Mr. Robeson
Associate at the Piano, Alan Booth

Border Concert

I

Didn't My Lord Deliver Daniel — Arr. by Lawrence Brown
Jacob's Ladder — Arr. by Alan Booth
Over the Mountains — Quilter
Cradle Song — Schubert
Jerusalem — C. Hubert H. Parry
O No John! — Arr. by Sharp

II

Goin' Home — Dvořak
(Based on Largo from the
New World Symphony)
War Song — B. Smetana
Biblical Song — Dvořak
(By the Waters of Babylon)
Orphan
Excerpt from Boris Godunov
(Prayer and Death) — Moussorgsky

(appeal)

III

Sometimes I Feel like a Motherless Child — Arr. by Lawrence Brown
Scandalize My Name — Arr. by H. T. Burleigh
Kaddish — Engel
Un Canadien Errant — Arr. by DeCormier
Lullaby — Mexican Folk Song
House I Live In — Earl Robinson

PROGRAM

BORDER CONCERT

I

Didn't My Lord Deliver Daniel	Arr. by Lawrence Brown
Jacob's Ladder	Arr. by Alan Booth
Over the Mountains	Quilter
Cradle Song	Schubert
Jerusalem	C. Hubert H. Parry
O No John!	Arr. by Sharp

II

Goin' Home (Based on Largo from the New World Symphony)	Dvořak
War Song	B. Smetana
Biblical Song (By the Waters of Babylon)	Dvořak
Orphan	Moussorgsky
Excerpt from Boris Godunov (Prayer and Death)	

(APPEAL)

III

Sometimes I Feel Like a Motherless Child	Arr. by Lawrence Brown
Scandalize My Name	Arr. by H. T. Burleigh
Kaddish	Engel
Un Canadien Errant	Arr. by De Cormier
Lullaby	Mexican Folk Song
House I Live In	Earl Robinson

****

I

Deep River ....Arr. by S. Coleridge-Taylor
Sonata in D Major, Op. 10, #3 ....Beethoven
Presto
Two Preludes
C Major
A Minor ....Kabalevsky
Sonata in A Minor, Op. 42
Scherzo ....Schubert

Alan Booth

II

Didn't My Lord Deliver Daniel ....Arr. by Lawrence Brown
Same Train ....Arr. by J. Rosamund Johnson
Jacob's Ladder ....Arr. by Alan Booth
Songs My Mother Taught Me ....Dvorak
Peace Song ....Arr. by Jo Heifetz
(Arrangement of Ode to Joy Theme
from Beethoven's Ninth Symphony)

Paul Robeson
Alan Booth at the Piano

III

Cradle Song .... Schubert
Over the Mountains .... Quilter
Orphan
Excerpt from Boris Godunov
(Prayer and Death).................................. Moussorgsky
Kaddish ....Engel

Paul Robeson
Alan Booth at the Piano

Intermission (10 minutes)

IV

Etude (Aeolian Harp) .... Chopin
Chinese Suite
Puppet's Dance
Yonder My Heart Rests
March of Young China............................ Liu Shea-An
Two African Dances
Luleta's Dance
Call to the Feast - - - - - - A. Aldrich
Furiants (Czech Dance) .... Dvorak

Alan Booth

V

Water Boy ....Arr. by A. Robinson
Zog nit Keynmol ....Arr. by Lawrence Brown
Lullaby .... Mexican Folk Song
Volga Boatmen's Song .... Russian Folk Song
Ol' Man River .... Kern

Paul Robeson
Alan Booth at the Piano

I

The Bamboula (African Dance)
Deep River ....Arr.S.Coleridge-Taylor
Two Preludes
    C Major
    A Minor .... Kabalevsky
Sonata in D,Op.10,No. 3
    Presto .... Beethoven

Alan Booth

II

On Ma Journey ....Arr. by Boatner
Same Train.........................Arr. by J.Rosamund Johnson

A Mighty Fortress..................Arr.by Bach
Orphan
The Flea............................... Moussorgsky

Paul Robeson
Alan Booth at the Piano

III

Goin' Home ....Dvořák
    (Based on the Largo from the New World Symphony)
Evening Song........................... Moussorgsky
Peace Song .... Arr. by Jo Heifetz
  (Arrangement of Ode to Joy Theme from Beethoven's
   Ninth Symphony)
Star Vicino............................ Rosa
Excerpts from Boris Godunov
   (Prayer and Death).................. Moussorgsky

Paul Robeson
Alan Booth at the Piano

Intermission (10 minutes)

IV

Chinese Suite
   Puppet's Dance
   Yonder My Heart Rests
   March of Young China .... Liu Shea-An
Three African Dances
   Call to the Feast
   Luleta's Dance
   March of the Warriors............... Amanda Aldrich
Our Evenings .... Janáček
Ballade in A ,Op. 47 .... Chopin

Alan Booth

V

Zog nit Keynmol .... Arr. by Lawrence Brown

Prayer (Children's Song) .... Moussorgsky
Varshavianka (Polish)................Arr.by S.Kompancetz
Swing Low,Sweet Chariot................ Arr. by Lawrence Brown
Ol' Man River.................................. Kern

Paul Robeson
Alan Booth at the Piano

I

The Bamboula (African Dance)	
Deep River	Arr. S. Coleridge-Taylor
Two Preludes	
C. Major	
A Minor	Kabalevsky
Sonata in D, Op. 10, No. 3	
Presto	Beethoven

Alan Booth

II

On Ma Journey	Arr. by Boatner
Same Train	Arr. by J. Rosamund Johnson
A Mighty Fortress	Arr. by Bach
Orphan	
The Flea	Moussorgsky

Paul Robeson
Alan Booth at the Piano

III

Goin' Home (Based on the Largo from the New World Symphony)	Dvořák
Evening Song	Moussorgsky
Peace Song (Arrangement of Ode to Joy Theme from Beethoven's Ninth Symphony)	Arr. by Jo Heifetz
Star Vicino.	Rosa
Excerpts from Boris Godunov (Prayer and Death)	Moussorgsky

Paul Robeson
Alan Booth at the Piano

INTERMISSION (10 Minutes)

IV

Chinese Suite	
Puppet's Dance	
Yonder My Heart Rests	
March of Young China	Liu Shea-An
Three African Dances	
Call to the Feast	
Luleta's Dance	
March of the Warriors	Amanda Aldrich
Our Evenings	Janacek
Ballade in A, Op. 47	Chopin

Alan Booth

V

Zog nit Keynmol	Arr. by Lawrence Brown
Prayer (Children's Song)	Moussorgsky
Varshavianka (Polish)	Arr. by S. Kompancetz
Swing Low, Sweet Chariot	Arr. by Lawrence Brown
Ol' Man River	Kern

Paul Robeson
Alan Booth at the Piano

PAUL ROBESON CONCERT, AUG. 6, 1954

I

The Bamboula (African Dance)
Deep River . . . . .Arr. S. Coleridge Taylor
Two Preludes
    C, Major . . . . .Kabalevsky
Sonata in D, Opus 10, No. 3
    Presto . . . . .Beethoven
Alan Booth

II

On Ma Journey . . . . . .Arr, by Boatner
Same Train . . . . .Arr, by J. Rosamond Johnson
A Mighty Fortress . . . .Arr. by Bach
Orphan
The Flea . . . . .Moussorgsky
Paul Robeson
Alan Booth at the piano

III

Goin' Home . . . . .Dvorak
    (Based on the Largo from the New World Symphony)
Evening Song . . . . . . .Moussorgsky
Peace Song . . . . .Arr. by Jo Heifetz
    (Arrangement of Ode to Joy Theme from
    Beethoven's Ninth Smyphony)
Star Vicino . . . . . . .Rosa
Excerpts from Boris Godunov
    (Prayer and Death). .Moussorgsky
Paul Robeson
Alan Booth at the piano

* * * * *

Intermission - 10 minutes

IV

Chinese Suite
    Puppet's Dance
    Yonder My Heart Rests .
    March of Young China . . . . . .Liu Shea-An
Three African Dances
    Call to the Feast
    Luleta's Dance
    March of the Warriors . . . . . .Amanda Aldrich
Our Evenings . . . . .Janacek
Ballad in A, Opus 47 . . . . .Chopin

Alan Booth

V

Zog nit Keynmol . . . . .Arr.by Lawrence Brown
Prayer (Children's Song) . . . . . . .Moussorgsky
Varshavianka (Polish). . . . . .Arr.by S. Kompancetz
Swing Low, Sweet Chariot . . . . . . .Arr.by Lawrence Brown
Ol' Man River . . . . .Kern

Paul Robeson
Alan Booth at the Piano

* * * * * *

You are invited to meet
PAUL ROBESON
Tomorrow - 2 p.m. Aug. 7.
Shipscalers Hall,2221-3d ave

PERMANENT DELEGATION OF CZECHOSLOVAKIA
TO THE UNITED NATIONS

EVENING OF MUSIC WITH PAUL ROBESON AND ALAN BOOTH

PROGRAM:

I.

Deep River ....Arr. by S.Coleridge Taylor
Etude / Aeolian Harp / ....Frédéric Chopin
Two Preludes
C Major
A Minor ....Kabalevsky

Alan Booth, Piano Solos

II.

Didn´t My Lord Deliver Daniel..Arr. by Lawrence Brown
Same Train ....Arr. by J.Rosamund Johnson
Jerusalem ....Stanford
Songs My Mother Taught Me
/Když mne stará matka/......Antonín Dvořák
Peace Song
/Arrangement of "Ode to Joy"
Theme from Beethoven´s
Ninth Symphony/ ....Arr. by Jo Heifetz

Paul Robeson
Alan Booth at the Piano

III.

Cradle Song ....Schubert
Over the Mountains ....Quilter
Going Home
/Arrangement based upon
Largo from the "New World"
Symphony/ ....Antonín Dvořák
Excerpt from Boris Godunov
/Prayer and Death/ ....Moussorgsky
The Flea ....Moussorgsky

Paul Robeson
Alan Booth at the Piano

Program Continued

IV.

Furiants
    /České tance/ ....Antonín Dvořák
Two African Dances
    Luleta´s Dance
    Call to the Feast ....A. Aldrich
Chinese Suite
    Puppet´s Dance
    March of Young China ....Liu Shea-An

Alan Booth, Piano Solos

V.

Water Boy ....Arr. by A. Robinson
Warshavianka /Polish/ ....Arr. by S. Kompancetz
Lullaby ....Mexican Folk Song
Volga Boatmen´s Song ....Russian Folk Song
Ol´Man River ....Kern

Paul Robeson
Alan Booth at the Piano

New York
April 16th, 1954

32nd. ANNIVERSARY CONCERT

of the Jewish Daily

MORNING FREIHEIT

Sat. April 10th, 8.~~[illegible]~~ :15 P.M.

Carnegie Hall

PROGRAM:

CHAIM SULLER, Chairman

1) Jewish Peoples Philharmonic Chorus

Eugene Malek, Conductor

30 min

a.	Hoib Oif	Boushover- Schaeffer
b.	Shmidn	Blashker- Kon
c.	Ani Maamin	Ghetto Song- Arr; Helfman
d.	Munter Brider	Yiddish; Helfman- Hendls
e.	Ir Zeit di Toizenter	Vinchefsky- Schaeffer
f.	Come Be Free	Whitman- Newman
g.	Sholem Gezang	Yiddish; Schwartz- Alexanderov

H. Silver- Soloist

Eugene Kuzmiak at the Piano

30 min {
2) P. NOVICK, Greetings
3) MORRIS U. SCHAPPES, Greetings

Intermission, 10 minutes

10 min 4) Allan Booth, Piano Soloist

30 min. Collection Speaker

5) Paul Robeson, in Selection of Songs

Allan Booth at the Piano

Booth arrive 9:15
Paul " 10 P.M.
Enter 56th St. Stage Entrance

Song Recital

by

PAUL ROBESON
ALAN BOOTH, Associate Artist

I

Two Choral Preludes	Bach-Busoni
Now come, the Gentiles' Savior	
Now rejoice, beloved Christians	
Deep River	Arr. by S. Coleridge-Taylor
Scherzo: from Sonata in Aminor	Schubert

Alan Booth, Concert Pianist

II

Didn't My Lord Deliver Daniel	Arr. by Lawrence Brown
Go Down, Moses	Arr. by H.T. Burleigh
Balm in Gilead	Arr. by H.T. Burleigh
Hymn to Joy	Beethoven
Over the Mountains	Roger Quilter
Orphan	Moussorgsky
Now Sleeps the Crimson Petal	Roger Quilter
Excerpt from Boris Godunov	Moussorgsky
Kaddish	Engel

Mr. Robeson
Associate at the Piano - Alan Booth

III

Variations on a folk theme:	George Walker
O Bury Me Beneath the Willow	
Nocturne	Blind Tom
Sewing Song (Imitation of a sewing machine)	
Scherzo in B minor	Chopin

Alan Booth, Concert Pianist

IV

On Ma Journey	Arr. by Boatner
Scandalize My Name	Arr. by H.T. Burleigh
A Mighty Fortress	Bach
Vi Azoi Lebt	Yiddish Folk Song
Drink to me Only with Thine Eyes	Roger Quilter
House I Live In	Earl Robinson

Mr. Robeson
Associate at the Pian, Alan Booth

CALDWELL A.M.E.ZION CHURCH

1288 Stebbins Avenue, Bronx, N.Y.

Rev. Carnes McKinney, Pastor

Song Recital

by

PAUL ROBESON
ALAN BOOTH, Associate Artist

I

Two Choral-Preludes	Bach-Busoni
Sonata in C (Waldstein) Introduction - Rondo	Beethoven

Alan Booth, Concert Pianist

II

Didn't My Lord Deliver Daniel	arr. by Lawrence Brown
Go Down, Moses	arr. by H. T. Burleigh
Balm In Gilead	arr. by H. T. Burleigh
Hymn To Joy	Beethoven
Over The Mountains	Roger Quilter
Orphan	Moussorgsky
Now Sleeps The Crimson Petal	Roger Quilter
Excerpt from Boris Godunov	Moussorgsky
Kaddish	Engel

Mr. Robeson
Associate at the Piano - Alan Booth

III

Clair de Lune	Debussey
Deep River	arr. by S. Coleridge Taylor
Scherzo in B minor	Chopin

Alan Booth, Concert Pianist

IV

On Ma Journey	arr. by Boatner
Scandalize My Name	arr. by H. T. Burleigh
A Mighty Fortress	Bach
Vi Azoi Lebt	Yiddish Folk Song
Drink To Me Only With Thine Eyes	Roger Quilter
House I Live In	Earl Robinson

Mr. Robeson
Associate at the Piano, Alan Booth

A Tribute to
BEN DAVIS

To honor him for his courageous fight to end segregation in Federal prisons and to launch the campaign for his freedom.

Presenting

PAUL ROBESON

and other People's leaders and artists

Tuesday Evening,
June 29, at 8:00 PM
at United Mutual Hall,
310 Lenox Ave., nr. 125 St., NYC

Benjamin J. Davis

Contribution
$1.00

SPONSORING ORGANIZATIONS

Ben Davis Freedom Committee, 217 W. 125 St., NYC Rm. 415
National Committee to Defend Negro Leadership,
Room 21, 1660 Fulton Street, Brooklyn 13, N.Y.

TICKETS AVAILABLE AT: Civil Rights Congress,
6 East 17th St., NYC, WAtkins 9-6856

You and Your Friends are Invited to a Cultural Salute

to

PAUL ROBESON

on the occasion of the launching of the campaign for his passport to sing again around the world

Cultural Tributes to Paul Robeson by... *Leon Bibb, Alan Booth, Nadyne Brewer, Lawrence Brown, Alice Childress, Laura Duncan, Peggy Kisseloff, Tony Kraber, Margaret McCaden, Beulah Richardson, Earl Robinson, Betty Sanders, Pete Seeger, Frances Walker, Charles White*....

...*and the songs and response of Paul Robeson*

Wednesday, May 26, 1954

Renaissance Casino *138th St. at 7th Ave.*

From 8 to 11 p.m. *Admission: $1 plus 10c tax*

Auspices: Committee To Restore Paul Robeson's Passport

Rose Garden Temple

No. 847

DAUGHTERS OF ·I·B·P·O·E· OF THE WORLD

Pasadena - June 16, 1953

Daughter Hostesses

Georgia Berry
Virginia Corry
Mary Durham
Juanita Green
Augusta Horn
LaVeta Johnson
Blanch Moore
Harriet Moore
Minnie Randolph
Amy Stennis
Elizabeth Stridiorn
Lois Swift
Anna Mae Woods

Thelma Smith, *Chairman*
Lucille Wells, *Daughter Ruler*

Rose Garden Temple, No. 847
of Pasadena

cordially invites you to a reception
honoring

Mrs. Nettie Carter Jackson
of Staten Island, N.Y.
Grand Daughter Ruler, I. B. P. O. E. of W.

Tuesday, June sixteenth
Nineteen hundred and fifty-three
Seven-thirty to ten-thirty
at the home of Mrs. James Woods
Seventy West Mountain Street

PAUL ROBESON - BARITONE

THE WORLDS GREATEST SINGER IN A MUSICAL
CONCERT AT THE

LAWNDALE BAPTIST CHURCH

Sunday, July 5th, at 3.30 P. M.

SPONSORED BY THE BUILDING FUND CLUB

VI AZOI LEBT DER KEISER - Yiddish Folk Song

Rev. C. S. Hampton: Pastor ——— Mrs. Albertine Hill: Pres.

Donation: At The Door $2.00

No. 711

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CHICAGO 24, ILLINOIS
REV. C. S. HAMPTON - Pastor
OFFICE PHONE: ROckwell 2-9168
RES. PHONE: SEeley 3-3650

BEST AVAILABLE COPY

PAUL ROBESON

PAUL ROBESON

Souvenir Book

Tour Direction:
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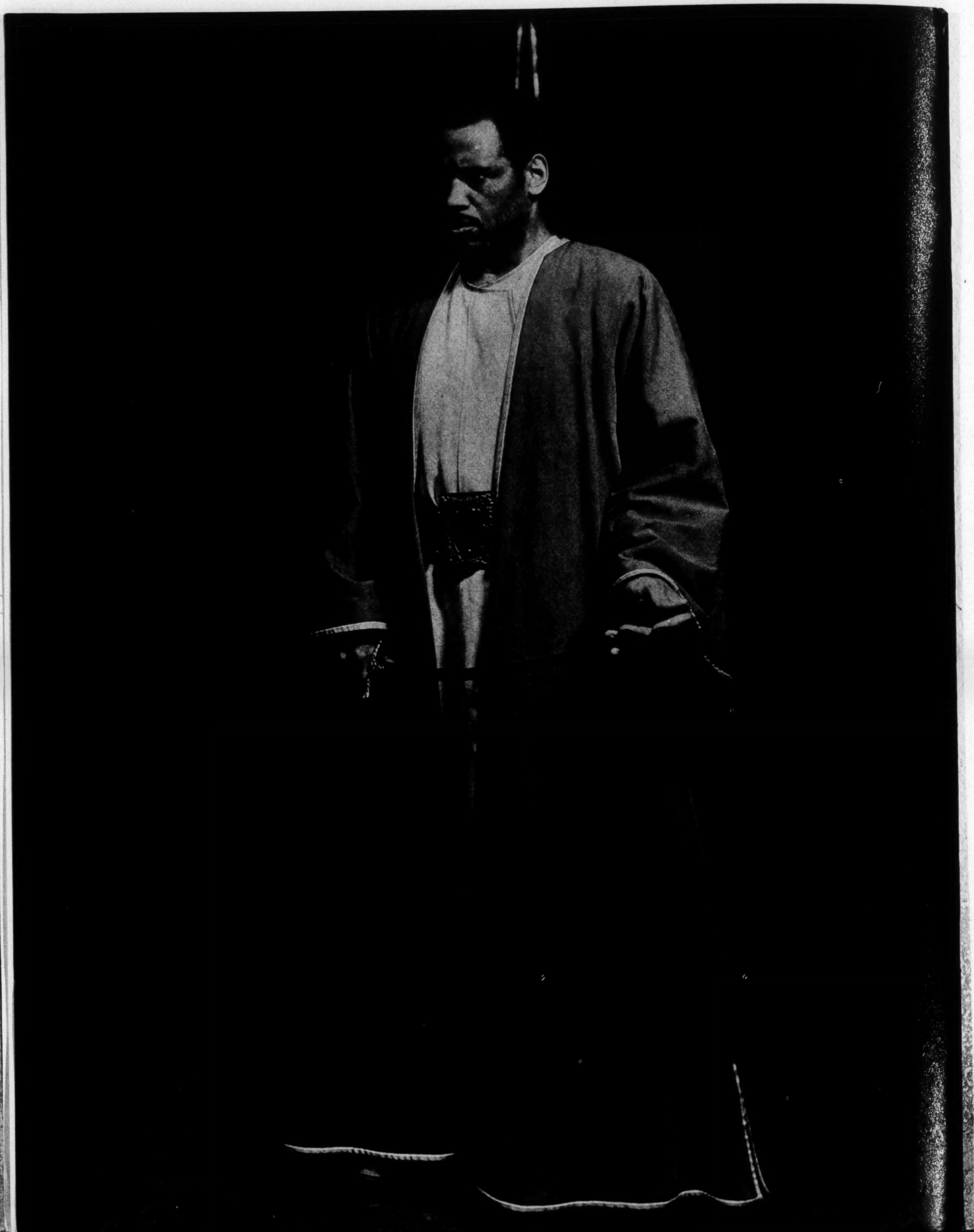
(F. C. Coppicus and F. C. Schang)

Division of Columbia Concerts, Inc.
113 West 57th Street
New York, N. Y.



PAUL ROBESON

Sculpture by Epstein

One of the leading vocalists of his race and comparable to the greatest singers and actors of any race or age, Paul Robeson is the popular idol of the American audience in the theatre, concert hall or outdoor stadium.

Robeson's phenomenal drawing power is accounted for by his humanity, his dignity and his artistic integrity. Added to these qualities there is his lofty stature, his noble mien and the majesty of his voice.

But there is something else . . . a deep undercurrent of compassion for the plight of his people, emancipated by words in 1865 but still too often denied in 1945 the simple actualities of that freedom proclaimed eighty years ago.

This omnipresent compassion which gives to appropriate songs sometimes somber fervor and other times a note of exalted protest has moved the heart of masses and bestowed upon Robeson a place high in the leadership of his race.

"Giant of Song" the critic of a Chicago paper has called Robeson. He is, indeed, not only a giant of song, but a giant of a man—just under 6 foot, 4 inches in height, and weighing around 200 pounds.

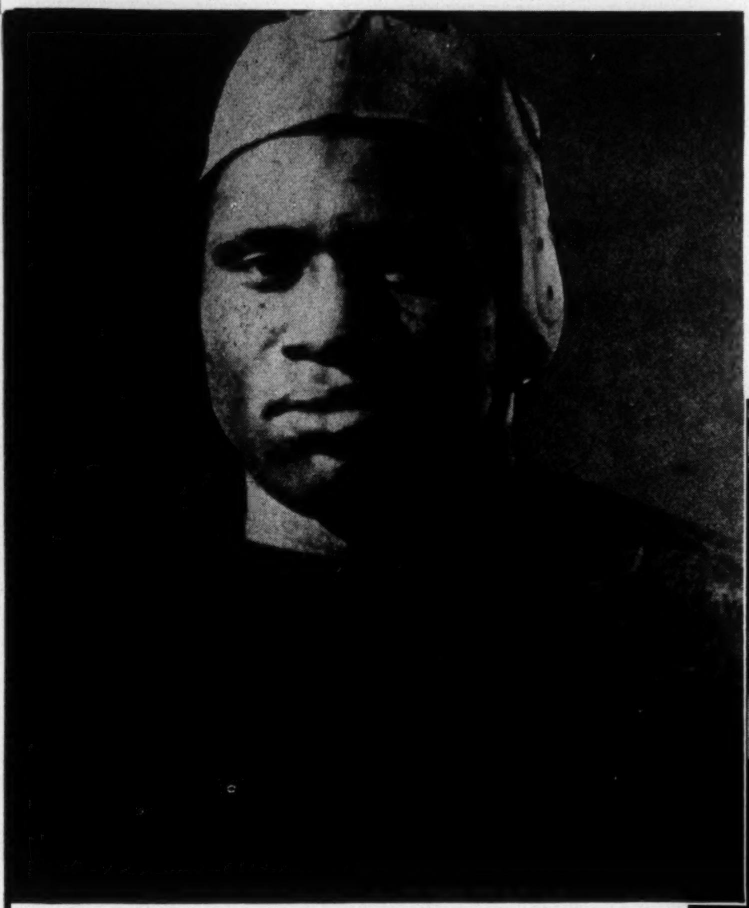
To be actor or singer—that was the question for Paul Robeson to decide early in his career. It was a cast of "How happy could I be with either, were t'other dear charmer away." Not being able to make a definite decision, Robeson accepted both, and as the future proved, has risen to enviable heights of fame.

The son of a Princeton (N. J.) preacher, Robeson attended Rutgers College, winning honors in both the scholastic and athletic fields. Class valedictorian, Phi Beta Kappa, he was 4-letter man as well, and also Walter Camp's choice for All-American End on the football team for 1917 and 1918. After Rutgers came a course in law at Columbia. Mr. Robeson holds degrees from both Universities, as well as honoary degrees from Rutgers, Hamilton, Moorehouse (Atlanta University) and Howard.

Other honors bestowed upon Robeson include

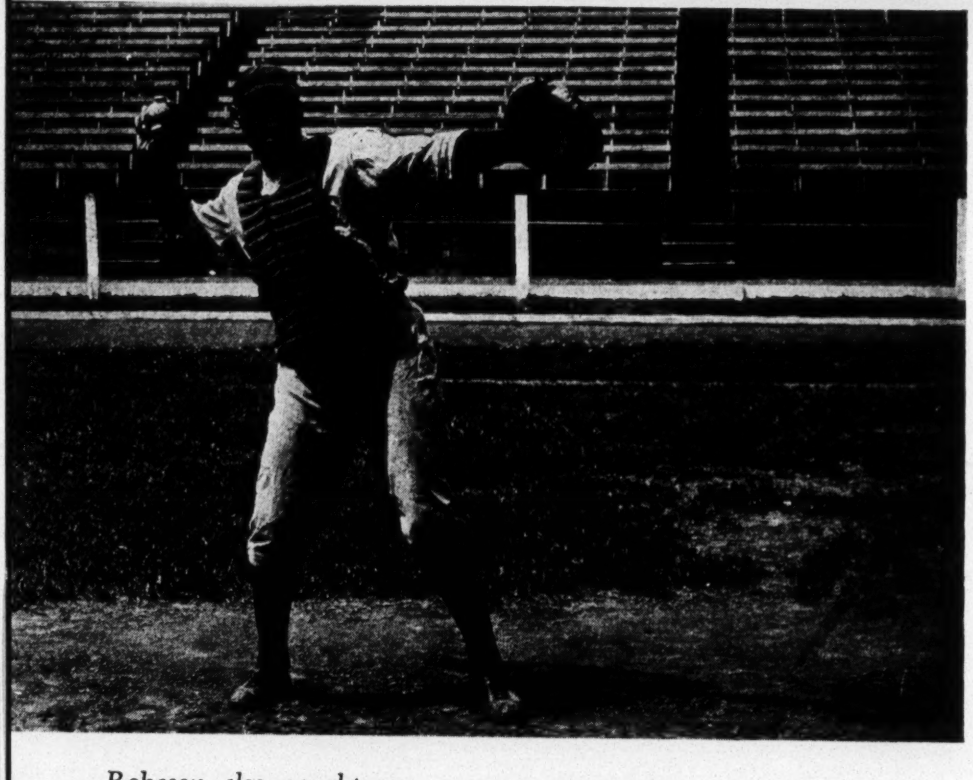
Robeson as the Moor Othello.

Photo Van Damm

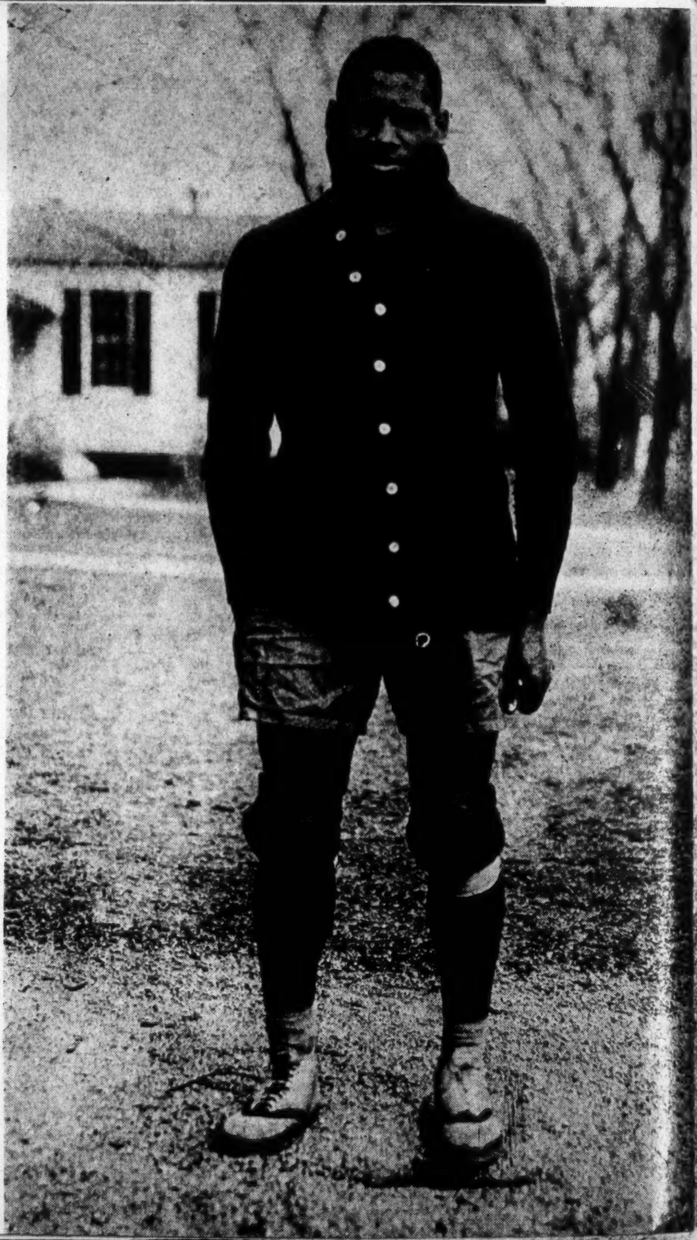


Twice chosen by Walter Camp as All-American End on Rutgers University football team.

His son, Paul, Jr., who has played on the Cornell varsity is following in his father's footsteps.



Robeson also caught on the varsity baseball team.

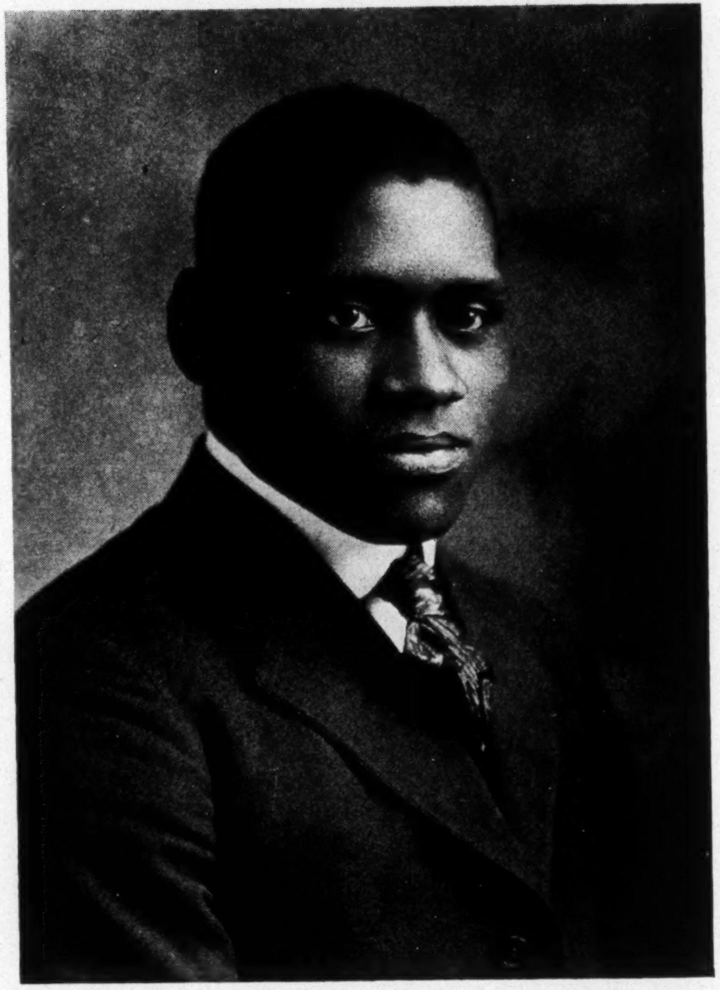


And played center on the varsity basketball team. He also won a letter in track.

the Spingarn Medal for outstanding achievement, awarded by the National Association for the Advancement of Colored People (1945); Gold Medal for best diction in the American Theatre, from th American Academy of Arts and Science (1944); Donaldson Award for best acting performance (1944); Abraham Lincoln Medal for most notable and distinguished services in human relations in New York City (1943).

It was during his course at Columbia that the fair charmers, Drama and Song began their rival claims. As Robeson, himself, relates: "It might never have happened, if I hadn't been living right next door to the YMCA in Harlem, and was easy prey when a substitute was needed, and I was dragged in to take over the part in a play that was being staged. I was going to law school at the time and coaching a football team. I didn't want to act, but I didn't know how to refuse. So before I knew it, I was rehearsing with the others. On the opening night, Robert Edmond Jones and Kenneth MacGowen were in the audience. It seems they spotted me then for 'Emperor Jones' that O'Neill was thinking of reviving. It took plenty of persuasion to get me to consider doing the Emperor, but they broke me down, as you know."

Everyone remembers the tremendous sensation Robeson created in the part of Brutus Jones. It was in this part that the Robeson singing voice was discovered. In the part where Jones is lost in the jungle, he is supposed to whistle to keep up his spirits. Robeson's whistling, however, wasn't anything to write home about; so it was decided he would try singing a spiritual instead. The effect was tremendous—so much so that Robeson found himself acclaimed as both singer and actor.



Rutgers Valedictorian, Class 1917.

Two years later (in 1925) he made his first appearance as a professional concert singer in a recital held in New York's famous Greenwich Village, to an audience of Who's Who in the arts and letters. The emotional splendor of his magnificent bass-baritone held the throng spellbound. First his next concert, a long line waited in a snowstorm, only to find the house sold out. Soon after, he went abroad, and sensational reports of his successes drifted back from London, Paris, Berlin, Vienna, Prague, Budapest, Moscow, and Leningrad.

Meanwhile, in London, Robeson was approached about playing the role of Othello in a contemplated production. He accepted, and in May of that year (1930), the production opened with Robeson in the role of Othello, Peggy Ashcroft as Desdemona, Dame Sybil Thorndike as Emilia, Maurice Brown as Iago, and Ralph Richardson, as Roderigo. In the audience that night was Margaret Webster, but Robeson did not meet her until several years later, when she suggested an American production of Othello.

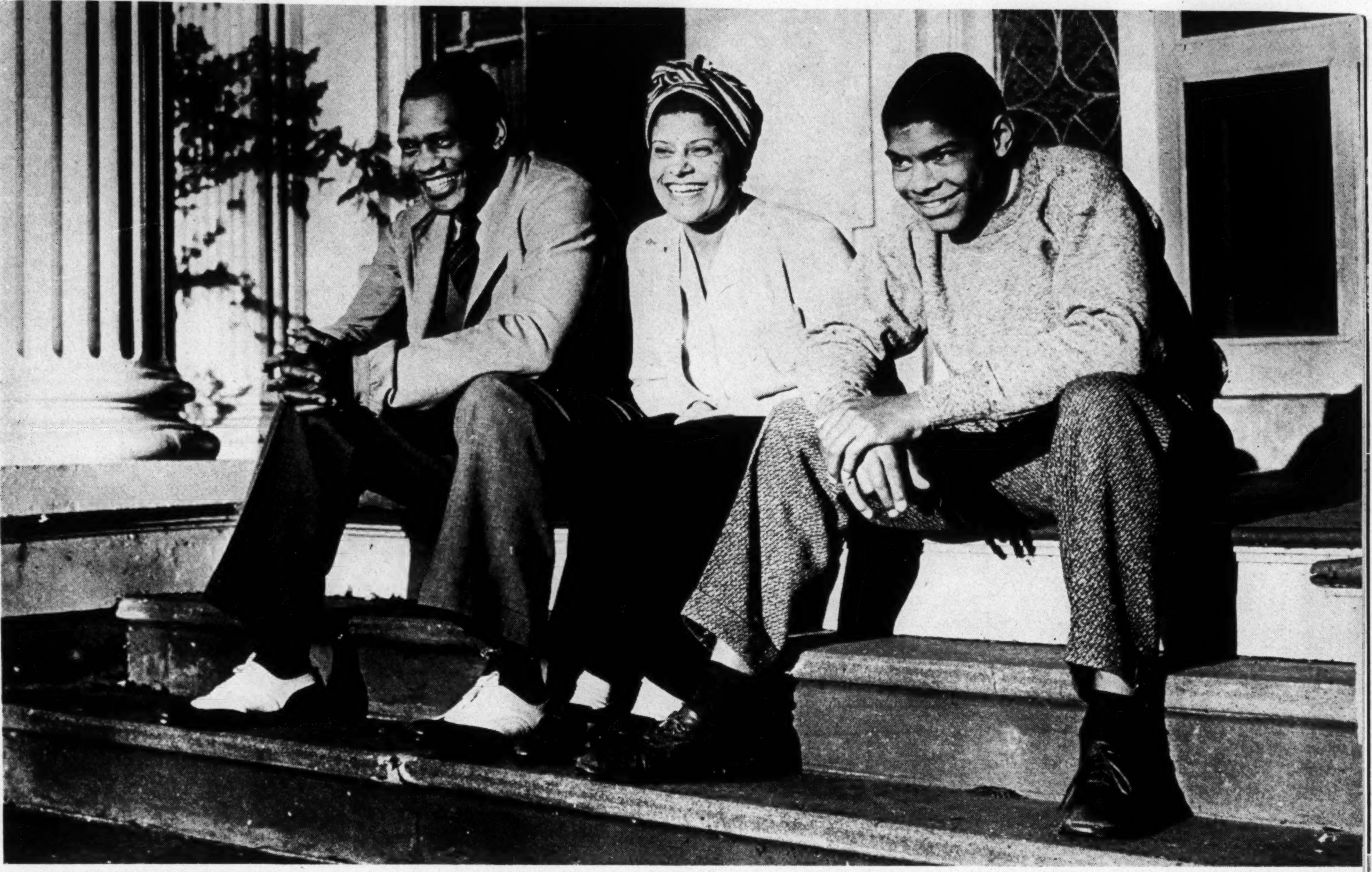
Robeson remained abroad for several years. His return to this country in 1939 signalized by one of the most exciting radio adventures of the season, with the first performance of Earl Robinson's "Ballad for Americans," broadcast in CBS's Pursuit of Happiness program over a national hookup.

In 1943 the Theatre Guild agreed with Robeson that the time was right for him to revive "Othello" on the American stage and the Margaret Webster production assembled a remarkable cast, including Jose Ferrer, Uta Hagen, Edith King and James Monks, which was presented in New York for a full season followed by an equally full second season on the road. This production enjoyed the extraordinary success of no empty seats for two years, and was a personal triumph for Robeson the actor.

Finishing his long run as Othello, Robeson sandwiched in a USO tour to Europe with Lawrence Brown, appearing before enormous GI crowds in France, and Germany. His present coast-to-coast concert tour is one of the longest he has ever undertaken and includes engagements on the greatest subscription courses in the United States and Canada, with the usual generous sprinkling of college concerts—always favorite audiences to Robeson, the perpetual undergraduate.

Stage, concert, radio and screen have all shared the magnificence of Robeson's voice. Whether in song or speech it exercises the same magic spell. This with the simplicity and friendliness of the man wins all hearts. He is in the words of a Canadian critic "a great personality, a great artist, a great soul."

WORLD PREMIER OF "BALLAD FOR AMERICANS"
OVER CBS NETWORK



FAMILY GROUP AT HOME

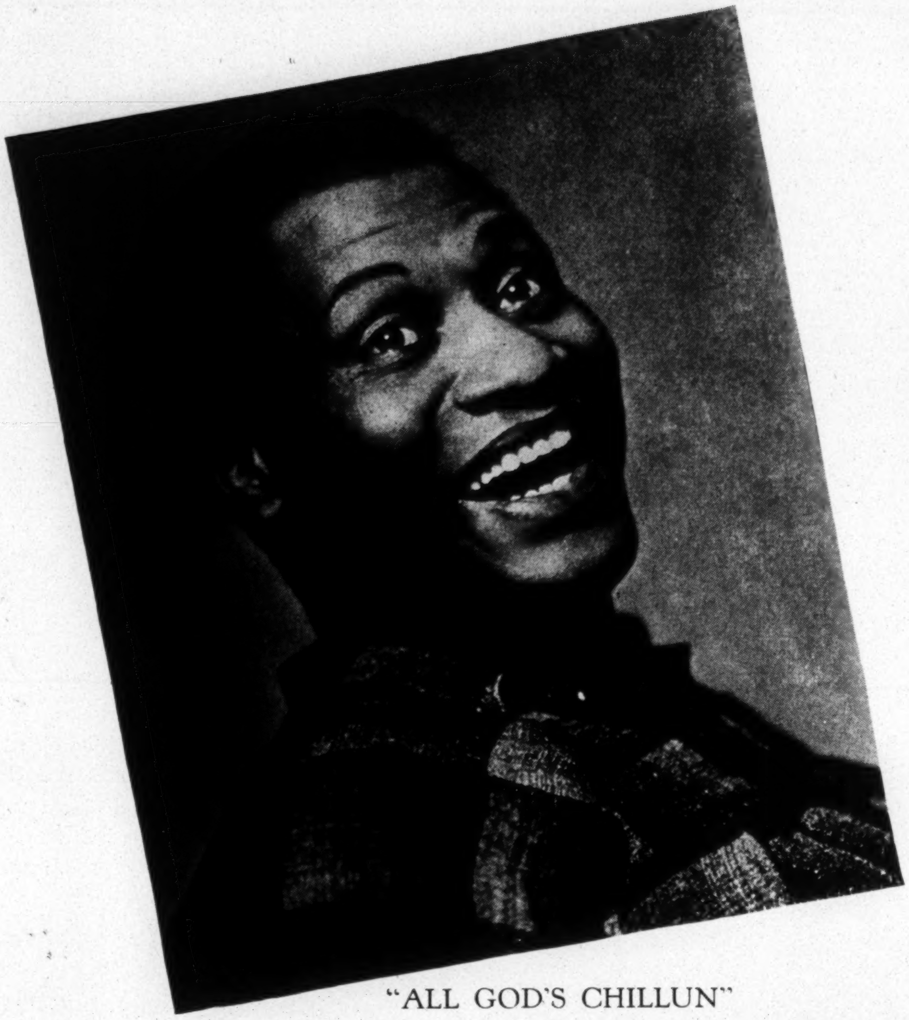
Mr. and Mrs. Paul Robeson and Paul, Jr. are seated on the steps of the Robeson house, at Enfield, Connecticut. The Robesons gave up their Harlem apartment some years ago for this permanent home in the country. The colonial house, which stands back from the road, was selected because it had ceilings high enough and rooms wide enough to house Robeson's huge bulk.

Because sleeping is one of Robeson's biggest problems—he is bothered by the slightest sound—his room is placed in the quietest part of the house and is equipped with a seven-foot bed. This room also houses Robeson's great record collection, which alone contains 300 records of spirituals and folk songs. He also has a large number of songs of the working people of all nations, and uses records to study foreign language diction.

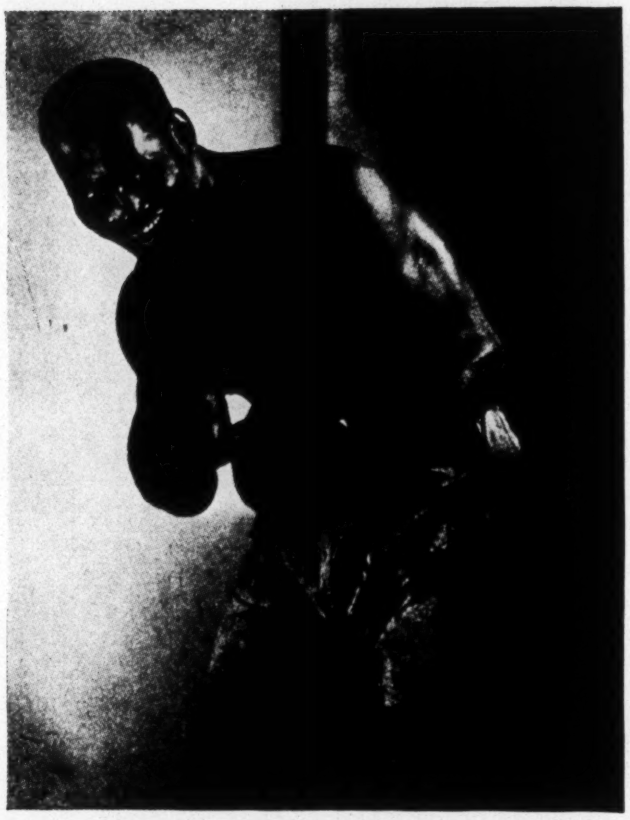
Mrs. Robeson (Eslanda Goode Robeson, called "Essie" by intimates), is an author and lecturer on her own. A graduate of Columbia, she is now studying for her Doctor's degree in anthropology, has just written a book "African Journey" published by John Day. It is an account of a trip she took through Africa in 1936 with Paul, Jr., then eight years old.

Paul, Jr., reaches his eighteenth birthday this year, attends Cornell University where he is studying electrical engineering. He is a big boy with a frame similar to his father's, and has already distinguished himself in football and track, in the latter sport having several times high-jumped better than six feet.

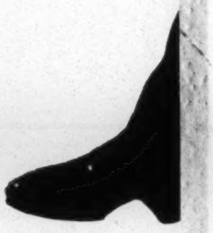
STAGE ROLES MADE FA

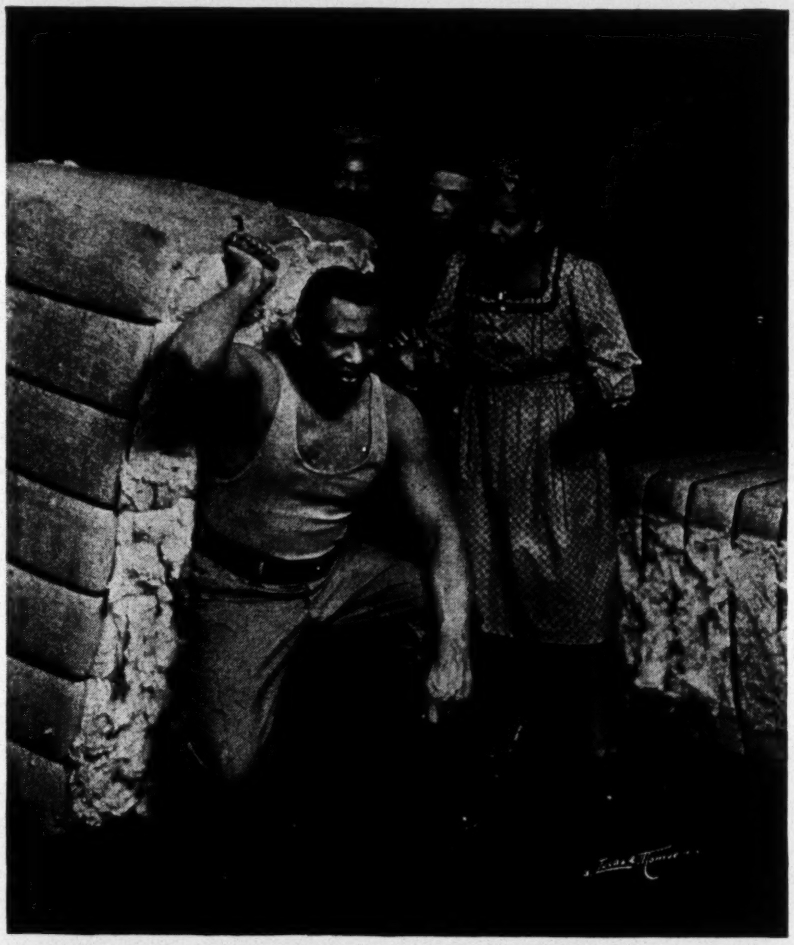


"ALL GOD'S CHILLUN"



"BLACK BOY"

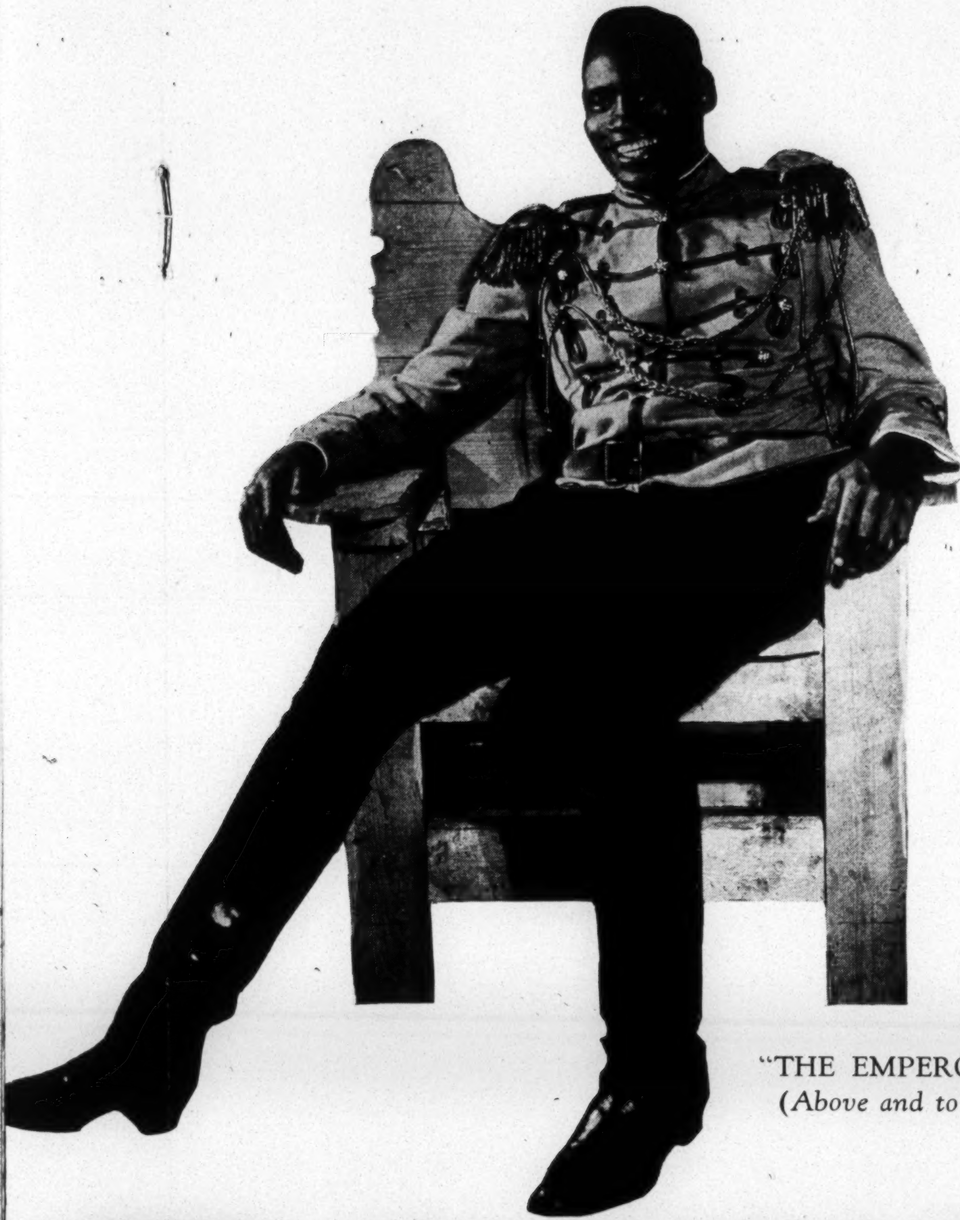


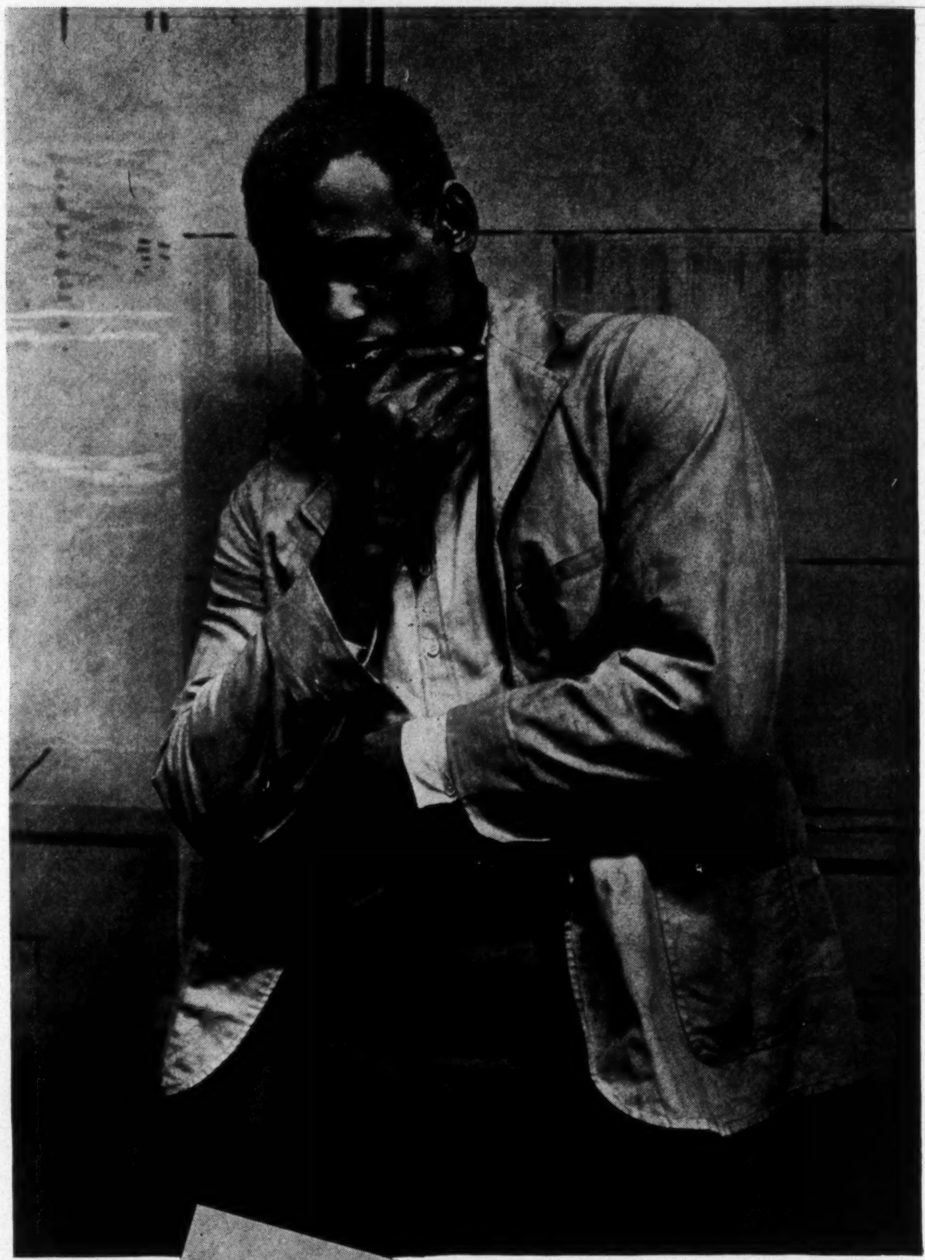


ROBESON AND RUBY ELZY
in "JOHN HENRY"

Scene from A
In the foregro

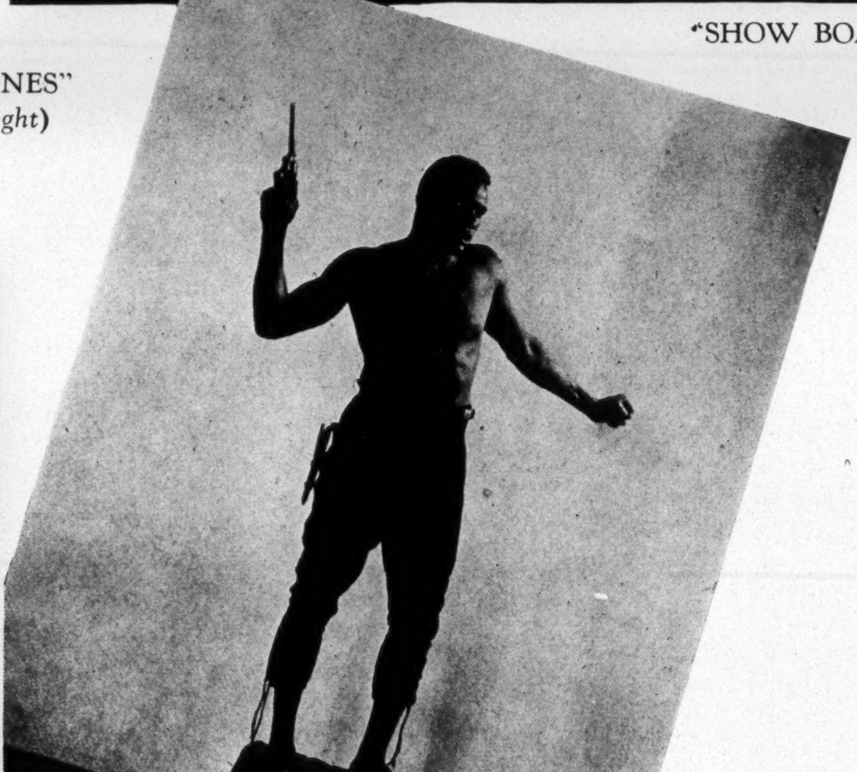
E FAMOUS BY ROBESON





"SHOW BOAT"

"THE EMPEROR JONES"
(*Above and to the Right*)



Scene from Act II, Theatre Guild production of "OTHELLO."
In the foreground, Jose Ferrer, James Monks and Paul Robeson.

FOUR FAMOUS FILMS

Starring Paul Robeson

"The Emperor Jones" is American made, the other three having been produced in the British Isles. In "Big Feller" Lawrence Brown became an actor. "Proud Valley" was a Welsh story.

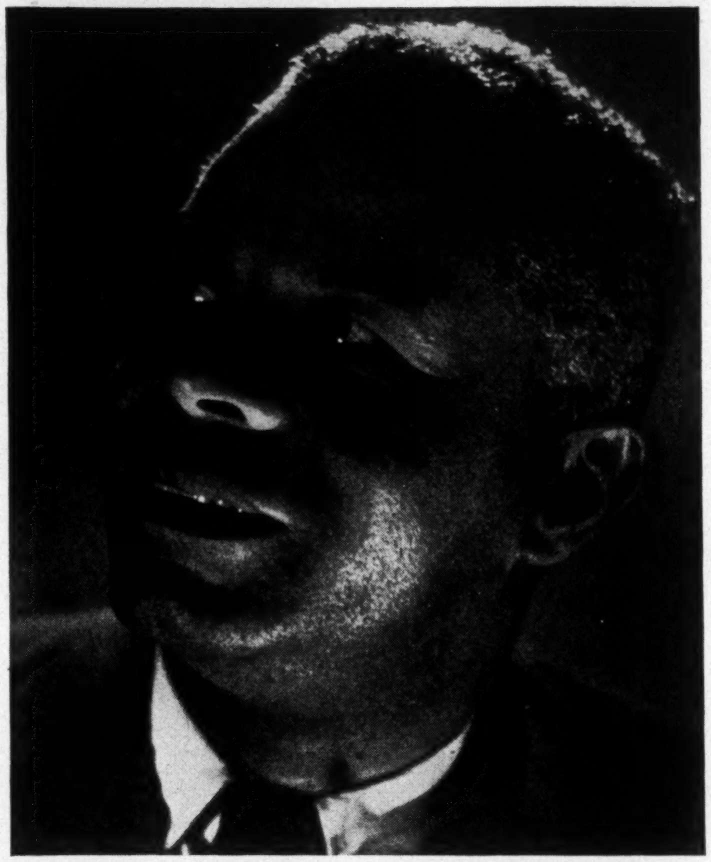
"THE EMPEROR JONES"

"BIG FELLER"

"DESERT SANDS"

"PROUD VALLEY"

LAWRENCE BROWN



Lawrence Brown, pianist and composer, has been accompanist for Paul Robeson so long that he is a indispensable part of a Robeson concert. In fact, Brown occasionally does more than accompany on the piano, he chimes in some of the vocal refrains.

He was born in Jacksonville, Florida, and in early youth went to Boston to study music. Later he went to London where he was a pupil of Alec Rowley in composition at Trinity College, and Miss Ira Aldridge, pupil of Jennie Lind and daughter of the great negro tragic actor, the first of his race to perform "Othello."

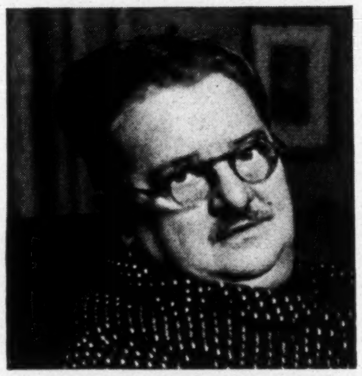
For four years Brown toured as accompanist with Roland Hayes, the tenor, appearing in Great Britain and on the continent. In 1921 he played before Their Majesties The King and Queen at Buckingham Palace.

In 1925 he joined Paul Robeson and has been with him ever since the first recital given by Robeson, in Greenwich Village, New York, in April of that year.

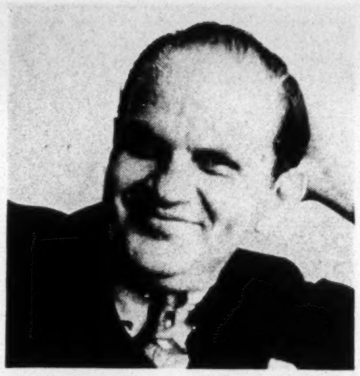
Widely known for his research in negro music, Brown arranged over thirty published negro spirituals — some of which are synonymous with the name of Robeson, such as "Joshua fit de Battle of Jericho," "Steal Away," "Swing Low, Sweet Chariot," "Lil' David," "Ezekiel saw de Wheel."

PEOPLE in ROBESON'S LIFE

EUGENE O'NEILL, great playwright, wrote "All God's Chillun Got Wings" especially for Robeson and adapted "The Hairy Ape" for him. Also wrote "The Emperor Jones," often revived by Robeson, which role he has played not only in the United States, but in London and Berlin as well. A prized book of O'Neill's plays presented to Robeson by the playwright, bears this inscription: "In gratitude to Paul Robeson, in whose interpretation of Brutus Jones I have found the most complete satisfaction an author can get — that of seeing his creation born into flesh and blood; and in whose creation of Jim Harris in my "All God's Chillun Got Wings" I found not only complete fidelity to my intent under trying circumstances, but, beyond that, true understanding and racial integrity. Again with gratitude and friendship.—EUGENE O'NEILL, 1925."



ALEXANDER WOOLLCOTT. When Robeson visited Hamilton College several years ago to receive a degree, he found an old-time friend there officiating on the Board of Trustees — the distinguished author and critic, the late Alexander Woollcott. When Woollcott was dramatic critic of the old New York World and Robeson had just graduated from college, he was a frequent caller at Woollcott's apartment in lower Manhattan. Woollcott has written of Robeson: "Of all the countless people I have known in my wanderings about the world, he is one of the few who, I would say, had true greatness."



ROBERT ROCKMORE, lawyer, showman and art connoisseur, is one of Robeson's closest friends and represents him in all his business dealings, an arrangement which started in 1930, when both were connected with the Provincetown Playhouse. Rockmore not only handles all of Robeson's contracts and financial and legal affairs, but produced the London production of O'Neill's "The Hairy Ape," which starred Robeson. He has an enormous interest in the theatre, has produced many plays on Broadway, among them "Run, Little Children." He owned a share of the recent Theatre Guild production of "Othello."

CARL VAN VECHTEN, novelist and top-flight music critic, gave advice and written support to Robeson in the crucial years when his career was in its formative state. This writer's opinion not only influenced the general public, but what he had to say was read with respect and attention by fellow critics. It was Van Vechten who likened the art of Robeson to that of Yvette Guilbert and the great Chaliapin.

F. C. COPPICUS, veteran manager of singers, one time General Secretary of the Metropolitan Opera Company and for 28 years a leading concert manager, met Robeson in London and engaged him on the spot for his first concert tour in the United States and Canada. Mr. Coppicus, who has managed such stars as Caruso and Chaliapin and now represents Lily Pons and Andre Kostelanetz, is rated as the top voice discoverer in this country. He is Executive Vice-President of Columbia Concerts, Inc., Robeson's concert management.

F. C. SCHANG, concert manager, is the man who supervises Robeson's concert and radio appearances, and has booked all of his tours in this country and Canada. During the war, while Robeson's Othello tour was in progress, Schang was a Major in the Army Air Forces. He is an indefatigable scout for new talent, once flew by clipper from New York to Shanghai just to see a tryout of a show. After graduating from the Columbia University School of Journalism, Schang was theatrical reporter on the New York Tribune, advance man for the Diaghileff Ballet Russe, and has since managed many leading concert stars. He is a Vice-President of Columbia Concerts, Inc.

JEROME KERN. Every great popular singer has had one or two songs inseparably linked with his name. Caruso had his Pagliacci aria; McCormack, "I Hear You Calling Me;" and Paul Robeson has "Ole Man River" — a great song by Jerome Kern, which he wrote with Robeson in mind when he composed the score of Show Boat. Robeson has sung this role in both England and America, and rarely gives a concert in which this number is not demanded by the public.

HEYWOOD BROUN. The late Heywood Broun had a literary career which by coincidence was closely coordinated with that of Paul Robeson. When Robeson was a great athlete, Broun was a sports writer; later when he made his stage debut, Broun was a dramatic critic; and when Robeson became a singer, Broun was a columnist whose purview covered all the arts. In each of these fields Broun was a devoted friend and admirer.

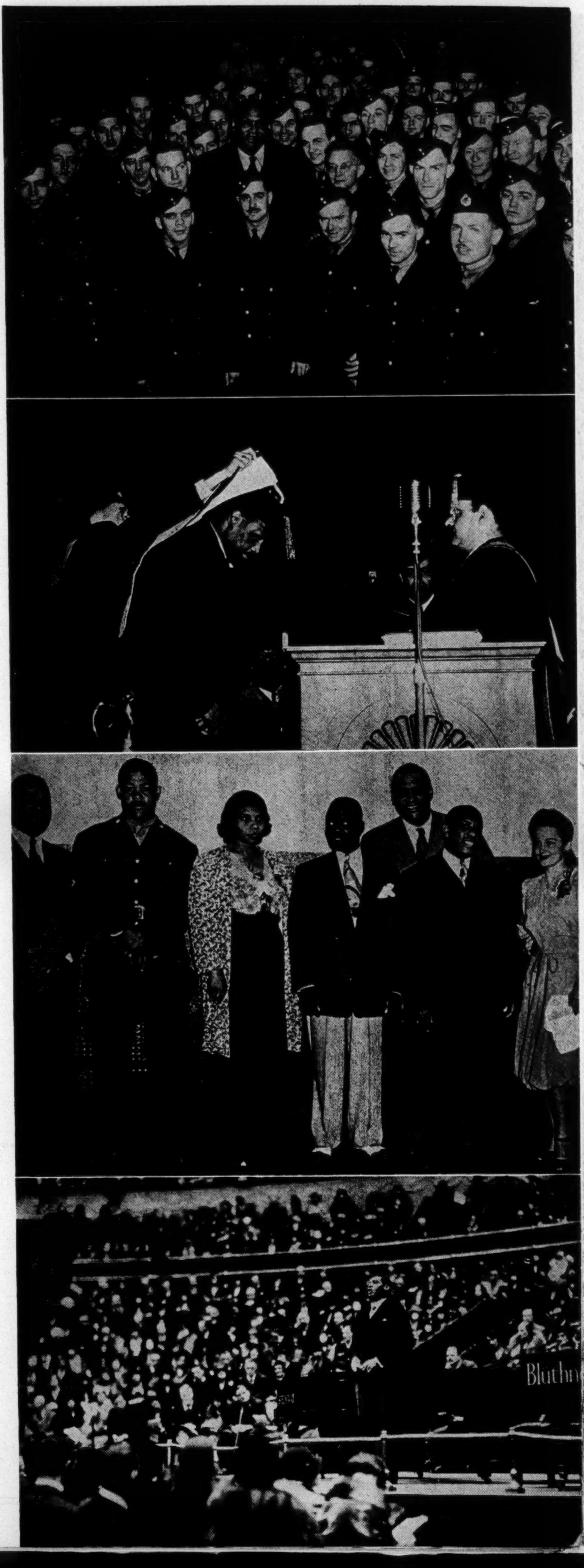
FOSTER SANFORD, great Yale football player and Rutgers coach, who made an All-American end out of Robeson. Sanford played football at Yale in the fabulous 1890's as a contemporary of Heffelinger and Hinkey. He graduated from Yale in '94 and from the Law School in '96—but he gave up his law career, as he couldn't keep away from football. He retained an insurance business in New York, and coached Rutgers for ten years without pay—bringing this small college to national prominence in the football world. Actually, Sanford did much more for Robeson than make a great football player out of him—by his friendship and encouragement to a young negro on a white campus, he established in Robeson's mind for all time that character and accomplishment must prevail against any odds. Sanford died in 1938, at the age of 67.

PAUL ROBESON VISITS EUROPE IN USO TOUR TO THREE COUNTRIES

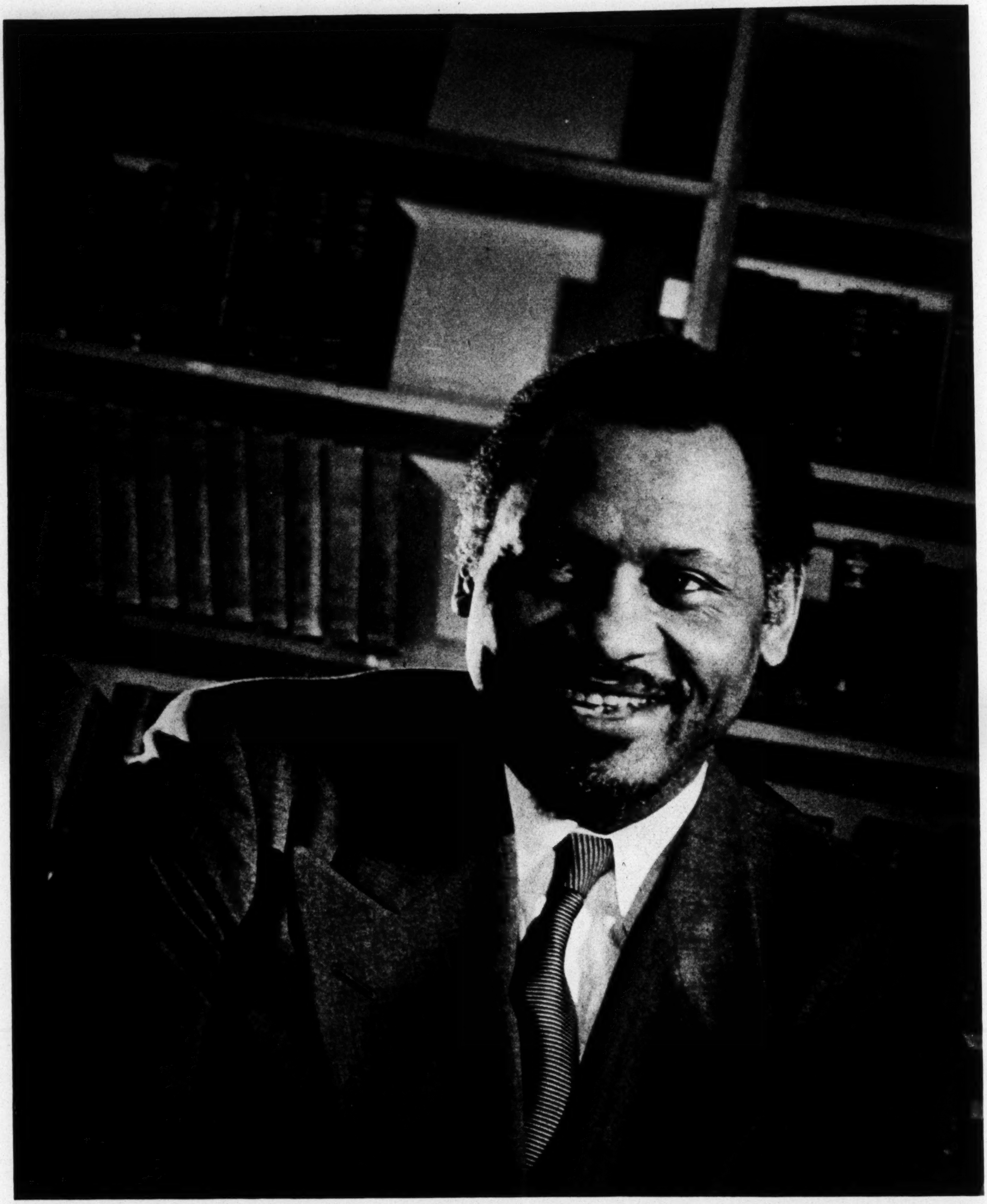
Finishing his long run in "Othello" last June, Paul Robeson took a vacation and then heeded a call from the USO. With Lawrence Brown as pianist, he departed in a giant C-54 and was soon winging across the Atlantic by Air Transport Command. The day after his arrival he gave his first concert, and by plane and staff car squeezed in 32 appearances in Germany, Czechoslovakia and France. He was greeted by some of the largest GI audiences ever assembled in this theatre, as his programs appealed specially to soldiers. Some of the towns visited were Munich, Nuremberg, Berchtesgaden, Garminsch, Pilsen. The favorite GI songs proved to be "Water Boy" and "Ole Man River."

ROBESON IN THE NEWS

The four news photos on the right-hand panel of this page, from top to bottom, show Robeson singing at an RAF Camp in Toronto; receiving his Degree from Howard University in Washington; with other famous members of his race (Joe Louis, Marian Anderson, Bill Robinson); singing before a crowded Albert Hall in London.



It's an outdoor concert at the Dell, Philadelphia. Will Robeson sing tonight before 10,000 excited patrons? Or, will he sit in his room and wait for tomorrow? This question will only be settled by the weather man, and just at the hour of taking this picture, it looks bad.



An excellent recent photo of Paul Robeson in his library, still sporting the hirsute adornment of "Othello."

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CONCERT MANAGEMENT ARTHUR JUDSON, Inc.
LAWRENCE EVANS ARTIST MANAGEMENT, Inc.
HAENSEL & JONES
COMMUNITY CONCERT SERVICE

General Headquarters

STEINWAY BUILDING • 113 West 57th Street • NEW YORK, N. Y.
Cable: COLCONCERT Telephone: CIrcle 7-6900
CHICAGO OFFICE: 408 Wrigley Building
Los Angeles, Cal.: L. E. BEHYMER, 415 Auditorium Bldg.

Alphabetical Listing of Artists and Attractions

SOPRANOS

*LICIA ALBANESE
*ROSE BAMPTON
JEAN CARLTON
*NADINE CONNER
ENYA GONZALEZ
DESI HALBAN
*HELEN JEPSON
*FLORENCE KIRK
*DOROTHY KIRSTEN
DOROTHY MAYNOR
*ZINKA MILANOV
EDNA PHILLIPS
*LILY PONS
*BIDU SAYAO
*MAXINE STELLMAN
*HELEN TRAUBEL
JOSEPHINE TUMINIA
*ASTRID VARNAY
CAMILLA WILLIAMS
FRANCES YEEND

MEZZO-SOPRANOS

NAN MERRIMAN
*HELEN OLHEIM
*MONA PAULEE
*RISE STEVENS
*JENNIE TOUREL

CONTRALTOS

KARIN BRANZELL
*BRUNA CASTAGNA
*MARGARET HARSHAW
*ANNA KASKAS
KATHRYN MEISLE
MARY VAN KIRK
JEAN WATSON
PORTIA WHITE

'CELLISTS

NIKOLAI GRAUDAN
GREGOR PIATIGORSKY

TENORS

*JUSSI BJOERLING
NESTOR CHAYRES
RICHARD CROOKS
*DONALD DAME
*EMERY DARCY
WILLIAM HAIN
WILLIAM HORNE
*CHARLES KULLMAN
MARIO LANZA
RALPH LEAR
*NINO MARTINI
*JAMES MELTON

BARITONES

*LORENZO ALVARY
*WALTER CASSEL
TODD DUNCAN
NELSON EDDY
IGOR GORIN
*LANSING HATFIELD
*ARTHUR KENT
*ALEXANDER KIPNIS
JAMES PEASE
JOHN TYERS
*LEONARD WARREN
*ROBERT WEEDE

BASSO

PAUL ROBESON

VIOLIST

WILLIAM PRIMROSE

TWO PIANOS

APPLETON AND FIELD
BARTLETT AND ROBERTSON
MORLEY AND GEARHART
VRONSKY AND BABIN
WHITTEMORE AND LOWE

PIANISTS

ROBERT CASADESUS
RUDOLF FIRKUSNY
DALIES FRANTZ
SASCHA GORODNITZKI
WALTER HAUTZIG
ERNEST HUTCHESON
EUGENE ISTOMIN
WILLIAM KAPELL
CONSTANCE KEENE
EUGENE LIST
SOLVEIG LUNDE
THEODORE PAXSON
SERGE PROKOFIEFF
MANSA REGULES
SANROMA
GYORGY SANDOR
RUDOLF SERKIN
ZADEL SKOLOVSKY
HILDE SOMER
REGINALD STEWART

VIOLINISTS

ADOLF BUSCH
ZINO FRANCESCATTI
CARROLL GLENN
HEIFETZ
ARTHUR LE BLANC
MENUHIN
ERICA MORINI
ANGEL REYES
ALBERT SPALDING
TOSSY SPIVAKOVSKY
HENRI TEMIANKA
PATRICIA TRAVERS

DANCE ATTRACTIONS

ROSARIO & ANTONIO AND CO.
Spanish Dancers
*MARINA SVETLOVA
Prima Ballerina and Two Solo Dancers with Concert Pianist
FOX HOLE BALLET
Grant Mouradoc and Company

SPECIAL ATTRACTIONS

PONS-KOSTELANETZ
ADOLF BUSCH AND HIS LITTLE SYMPHONY
GENERAL PLATOFF
DON COSSACK RUSSIAN CHORUS
Nicholas Kostrukoff, Conductor
TRAPP FAMILY SINGERS
Dr. F. Wasner, Conductor
COLUMBIA GRAND OPERA QUARTET
*Mimi Benzell, Soprano
*Helen Olheim, Contralto
William Horne, Tenor
*John Baker, Baritone
RICHARD CROOKS WITH WILLIAM PRIMROSE
PAUL DRAPER AND LARRY ADLER
*HELEN JEPSON AND *NINO MARTINI
Joint Recitals
*BIDU SAYAO AND *CHARLES KULLMAN
ADOLF BUSCH AND RUDOLF SERKIN
Joint Programs
*BJOERLING AND *KIRSTEN
ROBERT AND GABY CASADESUS
Special Piano Programs
JOANNA AND NIKOLAI GRAUDAN
'Cello and Piano Duo
E. POWER BIGGS
Organist
*VARNAY AND *DARCY
Joint Recitals
BARY ENSEMBLE
Piano, Flute, Violin, 'Cello

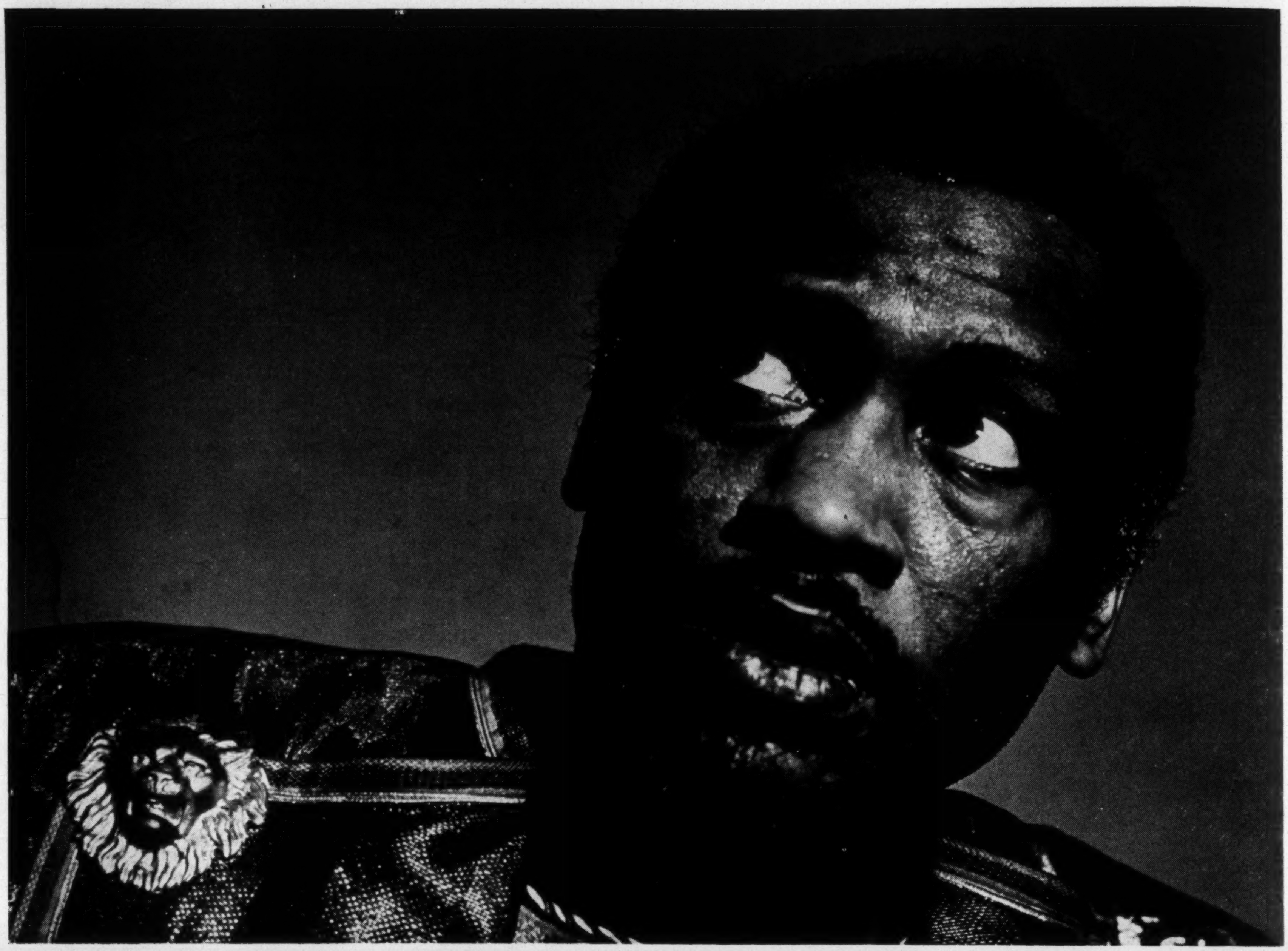
HARPIST

MILDRED DILLING

HARMONICA

LARRY ADLER
JOHN SEBASTIAN

*METROPOLITAN OPERA ASSOCIATION



HAIL COLUMBIA'S *Robeson* THE RENOWNED . . .

YOU CAN HEAR THIS VERSATILE ARTIST AS BOTH SINGER AND ACTOR ON COLUMBIA MASTERWORKS RECORDS.

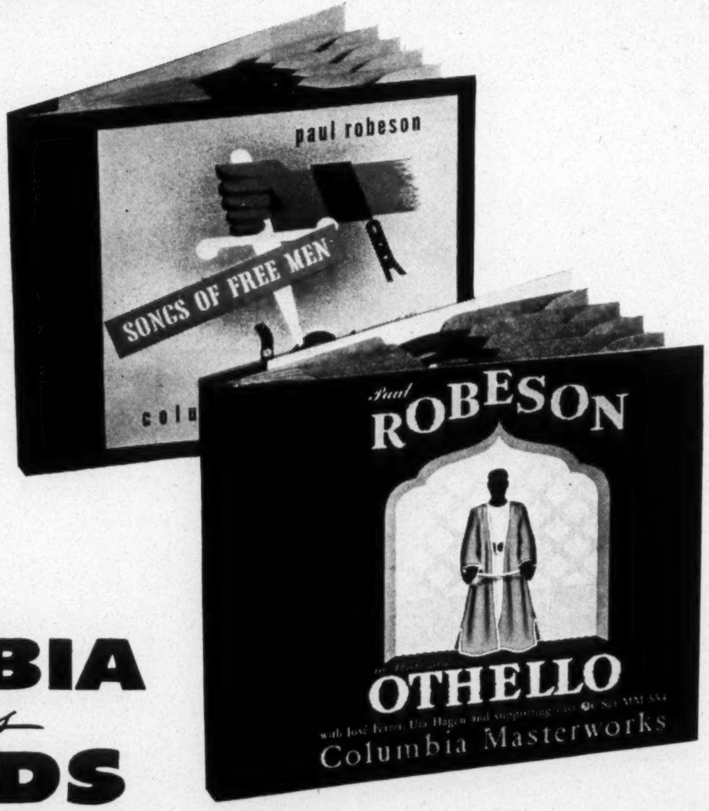
SONGS OF FREE MEN

From Border to Border
Oh, How Proud Our Quiet Don
The Purest Kind of a Guy
Joe Hill
The Peat-Bog Soldiers
The Four Insurgent Generals
Song of the Plains
Native Land
Set M-534 • $3.50

SHAKESPEARE: OTHELLO

(With José Ferrer, Uta Hagen, Edith King and supporting cast)
Set M-MM 554 (Three Volumes) • $18.50

Prices shown are exclusive of taxes.


paul robeson
SONGS OF FREE MEN
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Paul
ROBESON
OTHELLO
Columbia Masterworks

COLUMBIA
Masterworks
RECORDS

PRINTED IN U.S.A. 491

This Souvenir Book can be purchased from
Al Greenstone
145 West 45th Street, New York 19, N. Y.

CHOPIN CULTURAL CLUB

proudly presents

PAUL ROBESON

in

CONCERT

SUNDAY, OCT. 31st 1954

2:30 P.M.

CHOPIN CENTER 1547 N. LEAVITT ST.

Mr. Robeson, who has sung all over Europe and America is giving a special concert of songs of various Nations.

The opportunity to see and hear so great an Artist happens to some of us only once in a lifetime. Mr. Robeson's collection of songs include those of other countries. The added thrill of hearing these songs in different languages, will be a long remembered pleasure.

DON'T MISS THIS WORLD RENOWNED CONCERT ARTIST !

admission $1.00 *no reserved seats*

doors open at 2: p.m.

A S P

> **". . . segregation is a denial of the equal protection of the laws."**
> ***— U. S. Supreme Court***

Proudly Presents

PAUL ROBESON

and

Ruby Dee
Earl Robinson
Leon Bibb
Martha Schlamme
Bill Robinson
Jewish Young Folk Singers,
Robert DeCormier, ***Conductor***

in an evening of Theatre Arts

Program Highlights

"BALLAD FOR AMERICANS"

Excerpts from:

- "ROMEO AND JULIET"
- "BORIS GOUDONOV"
- "SIMPLE TAKES A WIFE"
- "ASHCAN" — Street Dance

SUNDAY, FEBRUARY 6, 1955
8:15 P.M.
MANHATTAN CENTER
34th Street & 8th Avenue

General Admission: $2.30 and $1.50 (Tax included)

Tickets Available: N. Y. Council ASP
35 W. 64th St., N. Y. C. 23 SU 7-4677

NO COLLECTION

Public School Segregation Outlawed By U.S. Supreme Court

Met Opens Stage To Negro Singers For The First Time

* * *

The New York Council of the Arts, Sciences and Professions hails these headlines as vital steps toward a growing democracy, embracing all peoples. The end of discrimination will stimulate a flowering of culture on all levels of our national life. People will work, create, sing, dance together — solely on the basis of their individual talents. It is with a view to that future that ASP presents this program.

NEGRO HISTORY WEEK 1955

WORLD PEACE, AFRICA AND NEGRO RIGHTS

World Peace is possible Now. . . . While the rich and powerful talk of war, Africans fight for freedom and independence from domination by the "white supremacists" . . . . and Negroes in America demand an end to segregation, Jim Crow, discrimination and terror in a thousand forms. . . . Action now can win world peace; freedom for our black brothers in Africa; extension and security of labor and Negro rights at home. . . .

Africa's struggles — aided most effectively under conditions of peace — are directly related to the battle for labor and Negro rights at home, for these struggles are against the doctrine of "white supremacy", the most effective instrument used by the war makers to destroy those rights.

What do World Peace, Africa and Negro Rights mean to you as a worker or union man . . . . as a churchman . . . . as a business man or professional man . . . . as a housewife? . . . . How do these issues affect your wages or union rights . . . . your taxes and cost of living . . . . your business or profession . . . . your desire for peace, security and well-being? . . . . What can you do as a member of any of these groups — and do now — before it's too late?

PAUL ROBESON
World Famous Artist, Athlete,
Fearless Fighter for Peace and
Labor and Negro Rights.

See and Hear

Paul Robeson

OTHER LOCAL LEADERS AND DRAMATIC AND MUSIC TALENT WILL BE ON THE PROGRAM

1:30 P.M. Sunday, July 12, 1953
Washington Park, 53rd & S. Park Ave.

READ ROBESON'S NEWSPAPER

FREEDOM

("Where one is enslaved all are in chains")

53 West 125th Street New York 27, N. Y.

I enclose One Dollar ($1.00) for my subscription to FREEDOM.

Name______________________________

Address____________________________

City_______________Zone____State________

Please send a Free Copy of FREEDOM to persons listed on reverse side.

AUSPICES:

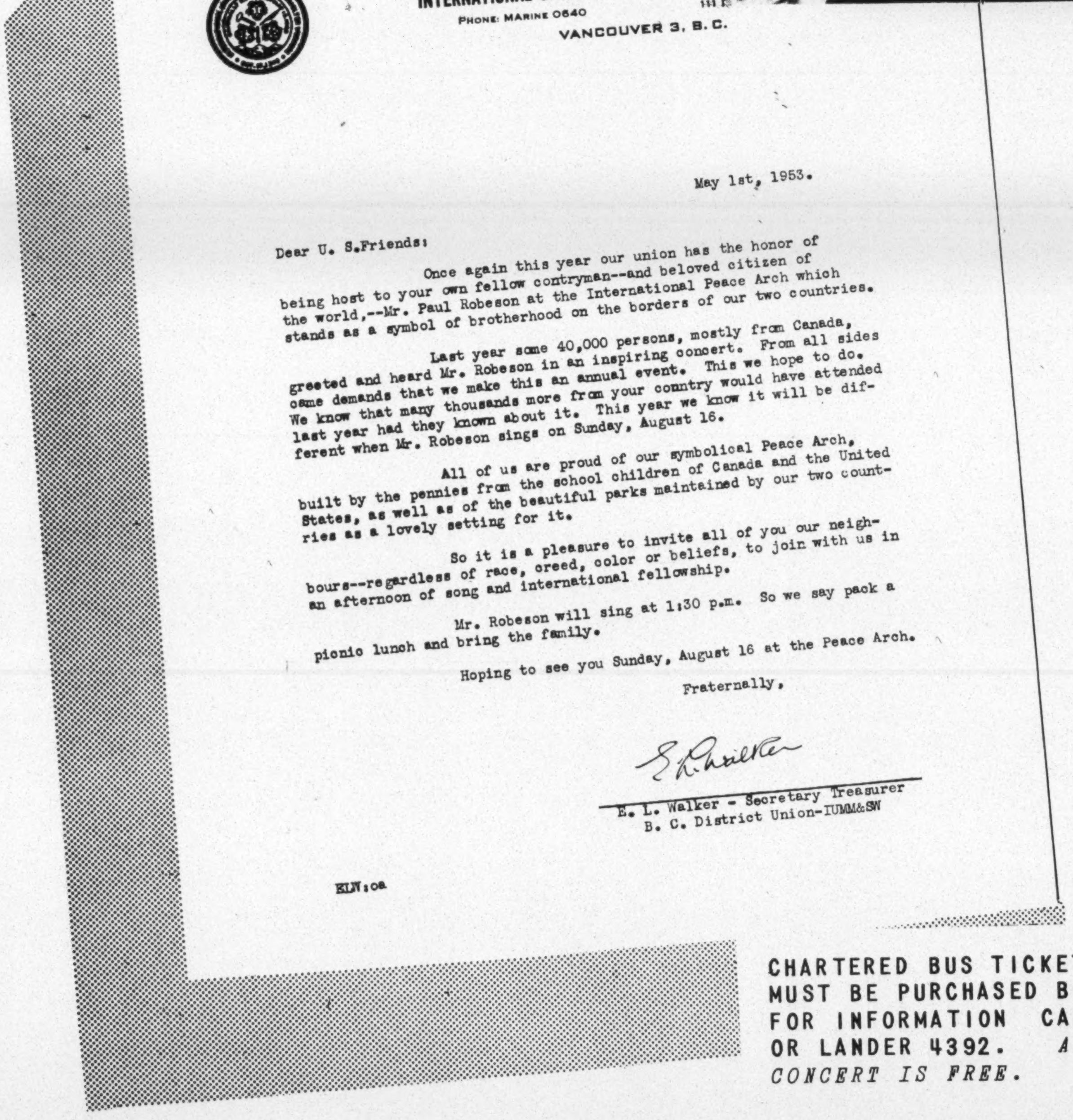
Washington Park Forum; Freedom Associates; and other prominent Business, Church, Labor and Professional leaders.

IN CASE OF RAIN

Meeting will be Monday evening, Next Day, 8:00 P.M. Same Place

PAUL ROBESON SINGS
At Blaine

Sunday, August 16



BRITISH COLUMBIA DIST
INTERNATIONAL UNION OF MINE, MILL &
PHONE: MARINE 0640
VANCOUVER 3, B. C.

May 1st, 1953.

Dear U. S.Friends:

Once again this year our union has the honor of being host to your own fellow contryman--and beloved citizen of the world,--Mr. Paul Robeson at the International Peace Arch which stands as a symbol of brotherhood on the borders of our two countries.

Last year some 40,000 persons, mostly from Canada, greeted and heard Mr. Robeson in an inspiring concert. From all sides came demands that we make this an annual event. This we hope to do. We know that many thousands more from your country would have attended last year had they known about it. This year we know it will be different when Mr. Robeson sings on Sunday, August 16.

All of us are proud of our symbolical Peace Arch, built by the pennies from the school children of Canada and the United States, as well as of the beautiful parks maintained by our two countries as a lovely setting for it.

So it is a pleasure to invite all of you our neighbours--regardless of race, creed, color or beliefs, to join with us in an afternoon of song and international fellowship.

Mr. Robeson will sing at 1:30 p.m. So we say pack a picnic lunch and bring the family.

Hoping to see you Sunday, August 16 at the Peace Arch.

Fraternally,

E L Walker

E. L. Walker - Secretary Treasurer
B. C. District Union-IUMM&SW

ELW:ca

CHARTERED BUS TICKETS FROM SEATTLE MUST BE PURCHASED BEFORE AUGUST 9. FOR INFORMATION CALL: LOGAN 0745 OR LANDER 4392. *ADMISSION TO THE CONCERT IS FREE.*

FORMERLY SCHEDULED TO BE HELD AT HUNTS POINT PALACE

PAUL ★ World Renowned
ROBESON

WILL BE PRESENTED IN

CONCERT

SUN. 18 OCT. 3:30 P.M.

TO BE HELD AT THE

CALDWELL A.M.E.Z. CHURCH

1288 Stebbins Avenue, Bronx

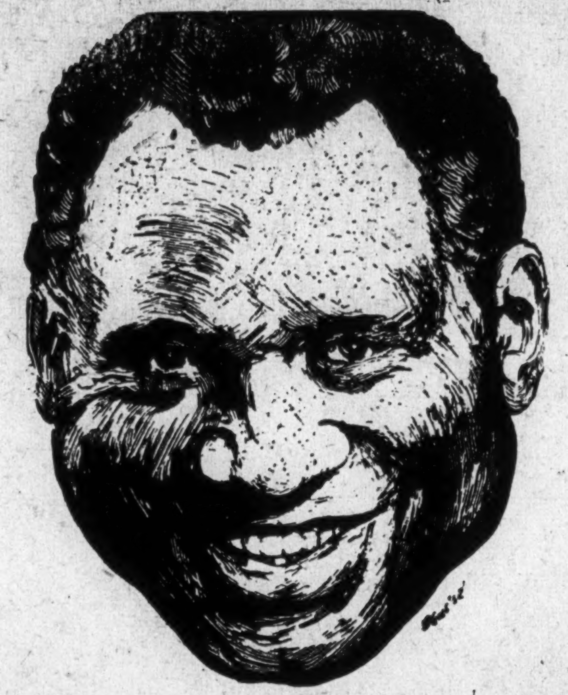
Cor. Chisholm St., near Freeman St. Subway Station One block north of 169th St.

Rev. Carnes McKinney, pastor

Admission: $1.20 $1.80 $2.20
(Including Tax)

Phone DA 9-2933 -:- **DOORS OPEN 2:30 P.M.**

DON'T STILL HIS VOICE!



The government would put Paul Robeson's glorious voice behind an iron curtain of silence.

They've taken his passport and are trying to halt his great leadership of the people's fight for peace and freedom.

They've closed the doors of regular concert halls to him.

BUT, the people demand to hear him!

HEAR PAUL ROBESON!

This is our answer to those who would gag Paul Robeson! Even though they would silence him, we will hear him!

You will hear him! And you can fight the iron curtain around him by helping to CELEBRATE HIS BIRTHDAY.

COME ONE . . . COME ALL . . .

GALA BIRTHDAY CONCERT!

THURSDAY, MAY 8th—8 P. M.

ROCKLAND PALACE, 155th Street and 8th Avenue

Hear Paul Robeson and Other Artists

ADMISSION: $1.20

Auspices: FREEDOM FUND
53 W. 125th St., New York
ENright 9-3980

FIRST UNITARIAN CHURCH OF LOS ANGELES
2936 West Eighth Street o DUnkirk 9-1356
Los Angeles 5, California

SPECIAL SONG RECITAL

by

PAUL ROBESON

For Benefit of Our Church Program

SUNDAY, JUNE 21st at 8 P.M. SHARP

ADMISSION - $1.50 (no tax)

NO RESERVATIONS without checks or cash accompanying order. Sale of tickets will start:

THURSDAY, JUNE 11th - in Church office.

Mail Orders filled only if money or check sent.

If Channing and Severance Halls are used, special sound equipment will be employed and Mr. Robeson will make an appearance in each hall to sing one or two numbers.

* * *

This is a cultural program sponsored by the First Unitarian Church by arrangement with the Board of Trustees.

There will be no speaking or discussion period as this is not a forum but a musical program.

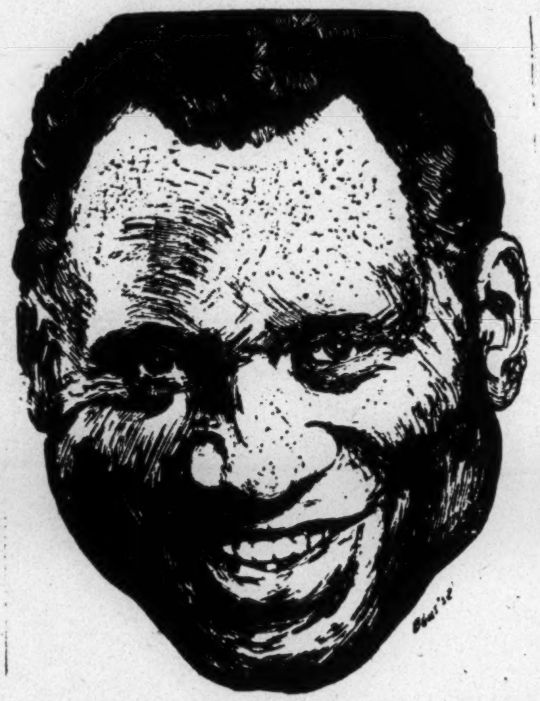
(A Steinway Piano will be used)

THE ONE GREAT OPPORTUNITY
OF A LIFETIME!!

SEE AND HEAR IN PERSON ----

PAUL ROBESON

ONE OF AMERICA'S GREATEST BARITONES



IN CONCERT

*SINGING THE SONGS THE
WORLD LOVES TO HEAR.*

FRIDAY, SEPT. 11 1953 -- 8 P.M.

KIEL AUDITORIUM

HALL NO. 1 14th & MARKET

Tickets On Sale

IN ADVANCE
KIEL BOX OFFICE
$1.20 $2.80

ALSO AT DOOR

REV. O. JONES, Chairman 1335 Glasgow

LABOR meets...

PAUL ROBESON...

in the

SCALER'S UNION hall
2221 - 3rd ave.

ROBESON'S Only Seattle CONCERT! WILL BE AT THE SENATOR Auditorium FRIday AUG 6th 8:30 p.m.

Saturday August 7th at 2 p.m. and ALL AFTERNOON...

...that's the day after his concert... there will be Singing and REFRESHMENTS and NO ADMISSION CHARGE! and.. We can all meet Brother Paul Robeson and talk things over and have a good time!...

Note: Gold Cup Races will be There!!
Via TV

TICKETS ON SALE HERE

FOR PAUL ROBESON Concert!

FRIDAY - AUGUST 6th
8:30 p.m.
SENATOR Auditorium
7th and Union

ROBESON'S ONLY SEATTLE CONCERT THIS YEAR!

ALSO!

SATURDAY
AUG 7th at 2 p.m.
and ALL AFTERNOON...
Everybody is invited to meet
and talk things over with
PAUL ROBESON... at the
SCALER'S UNION HALL - 2221 3rd AVE...
There will be music & refreshments &
NO ADMISSION PRICE... that's SATURDAY
AFTERNOON - THE DAY AFTER THE CONCERT...

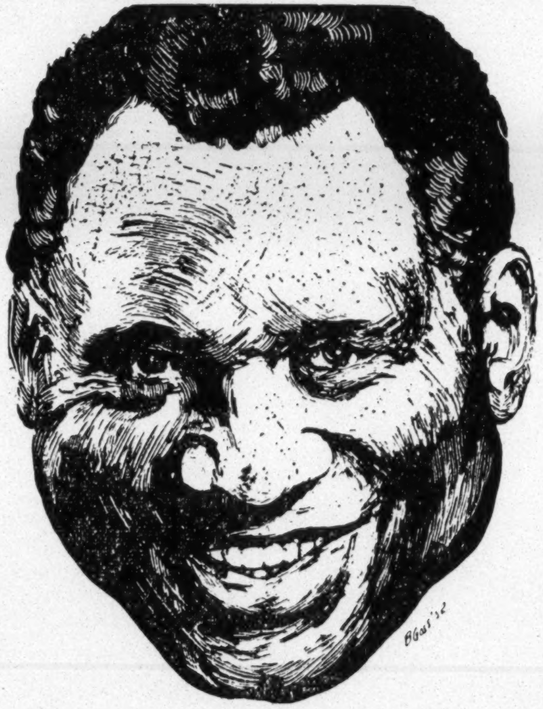
Building Fund Club

OF THE

Lawndale Baptist Church

Presents

Paul Robeson



A World Renown Singer
In Concert

Sunday July 5th, 1953

3:00 P.M.

3727 W. Roosevelt Rd.

Donation $1.50 **at door $2.00**

Reserved seats $5.00 -- invitation to the Reception.

Rev. C. S. Hampton Pastor **Mrs. A. Hill President**

FREEDOM ASSOCIATES OF DETROIT
Invites You and Your Friends To a

Birthday Music Festival

For

PAUL ROBESON

On the Occasion of His 55th Birthday

Friday, April 17th

at 8:00 p. m.

HARTFORD AVE. BAPTIST CHURCH

(Corner Hartford and Milford)
REV. CHARLES A. HILL, Pastor

Mr. Robeson will sing many of the songs, hymns, and Spirituals for which he is world famous. The Senior Choir of Hartford Ave. Baptist Church; Mr. Jesse L. Grasty, Tenor, and other artists will participate in the program.

To Purchase Tickets, Call:
Church Office . . . . TY. 8-2222
Detroit Negro Labor Council . . . . TE. 2-1732

Tickets $1.50

REV. JOHN M. MILES
Chr. Arrangements Committee

MRS. MATTIELEE HAWKINS,
Organization Secretary

LeBRON SIMMONS,
Pres., Freedom Associates of Detroit

MRS. FRANCES BONNER,
Subscription Secretary

73

USHER BOARD & THE FELLOWSHIP SOCIETY Of The
MT. EAGLE BAPT. CHURCH - 4557 St Lawrence Ave.

Are Presenting

Paul Roberson

IN A RECITAL

Friday, JULY 17, 1953 -- 8:00 P. M.

ADMISSION FREE

Mrs. Ida M. Price, Pres.
of Usher Board

Mrs. Laura Hudson, Pres.
of Fellowship Society

Rev. C. J. Rodgers, Pastor

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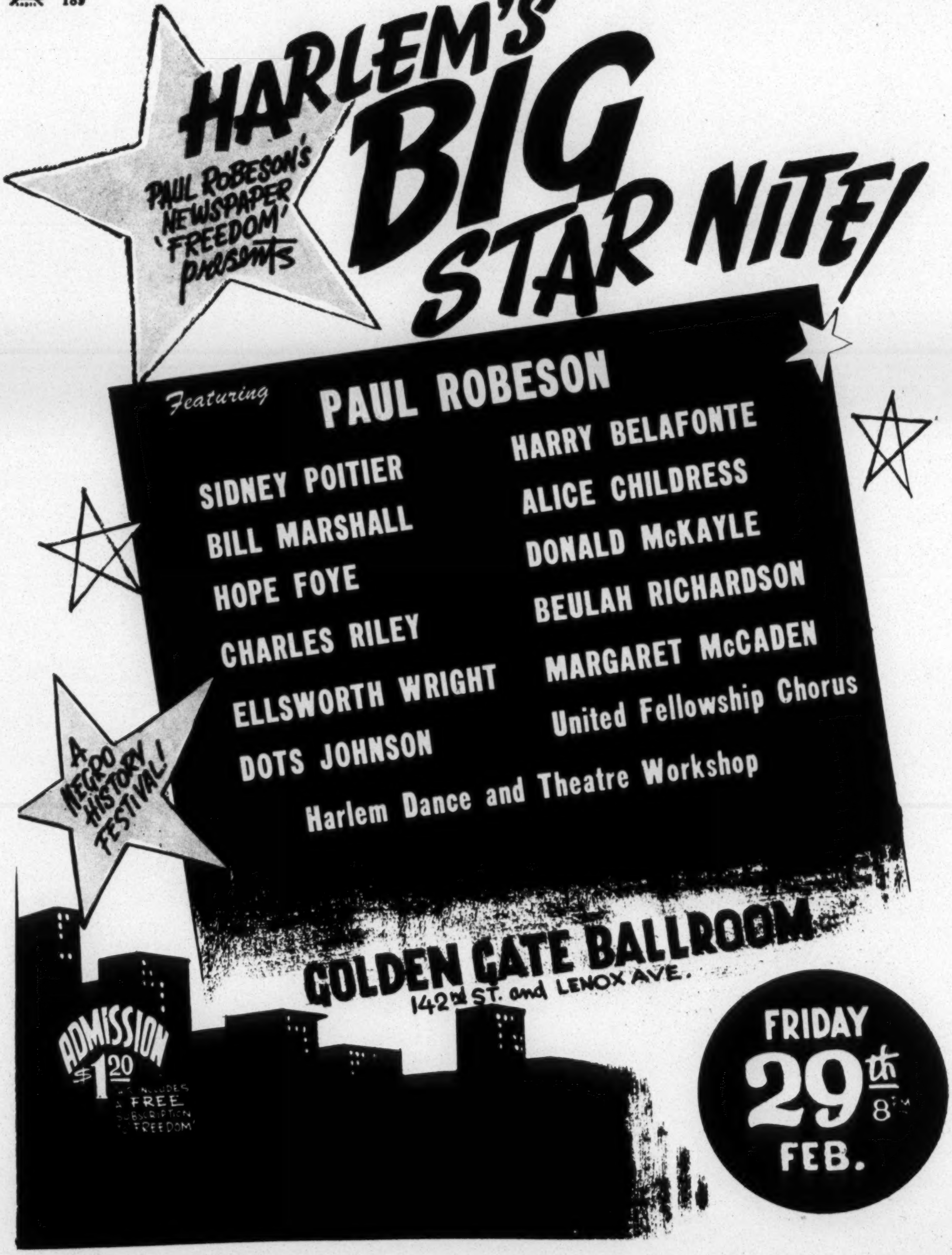

PAUL ROBESON'S NEWSPAPER 'FREEDOM' presents

HARLEM'S BIG STAR NITE!

Featuring

PAUL ROBESON

HARRY BELAFONTE

SIDNEY POITIER

ALICE CHILDRESS

BILL MARSHALL

DONALD McKAYLE

HOPE FOYE

BEULAH RICHARDSON

CHARLES RILEY

MARGARET McCADEN

ELLSWORTH WRIGHT

United Fellowship Chorus

DOTS JOHNSON

Harlem Dance and Theatre Workshop

A NEGRO HISTORY FESTIVAL!

GOLDEN GATE BALLROOM
142nd ST. and LENOX AVE.

ADMISSION $1.20
INCLUDES A FREE SUBSCRIPTION TO 'FREEDOM'

FRIDAY 29th 8 P.M. FEB.

PAUL ROBESON
Sings at Town Hall

CONCERT

to Celebrate the

32nd ANNIVERSARY

of the

MORNING FREIHEIT

Saturday, April 3, 8:30 p.m.

TOWN HALL — 150 N. BROAD ST.

PAUL ROBESON

Program Includes:

PAUL NOVICK

EDITOR, *Morning Freiheit*

MORRIS U. SCHAPPES

NOTED HISTORIAN

AND OTHERS

Admission

Reserved Section	$2.60 tax incl.
General	$1.30 tax incl.
Children	65c tax incl.

Tickets May Be Obtained At:
MORNING FREIHEIT
317 S. 6th St. WA 2-2558

STOP

McCARTHYISM

and ANTI-SEMITISM

We celebrate the 32nd Anniversary of the MORNING FREIHEIT at a time of an unprecedented drive by the Fascist McCarthy forces to destroy our liberties and to plunge the nation into a new world war, an atomic war.

Senator McCarthy and administration leaders have even branded Franklin D. Roosevelt, Harry S. Truman as "subversives," and the 20 years of Democratic Party administration as "20 years of treason."

At present, when unemployment menaces the lives and welfare of millions of families, any fight for jobs, unemployment insurance or relief is decried as "subversive."

This fascist drive has already resulted in witch hunts and persecution of many progressive and liberal people who believed and fought for the preservation of our traditional liberties. It has brought increased terror against the foreign born, citizen and non-citizen alike, and their families. It is threatening the trade unions with destruction. Anti-semitism is spreading dangerously, aided and encouraged by the various investigating committees. The Negro people feel the brunt of this attack through increased discrimination, segregation, and police brutality.

Important sections of the citizenry in Philadelphia and especially among the Jewish people, are awakening to the danger of McCarthyism. The slaughter of 6 million Jews by the Nazis in the last war, is an ever-present reminder to us to be on guard.

The main task before us, is to help unite all progressive, liberal, and labor forces in the city to stop McCarthy and his henchmen in their tracks. THE UNITY OF JEWISH, NEGRO, AND LABOR forces will go a long way to achieve this goal.

The 32nd Anniversary celebration of the progressive Jewish daily, the MORNING FREIHEIT, will strengthen the growing unity for the defeat of McCarthyism. The historic role of the MORNING FREIHEIT lies in the fact that for over 3 decades it fought steadfastly against fascism, naziism, and anti-semitism; for the democratic liberties, peace and security of all the American people. It has written a glorious chapter in the fight for JOBS, UNEMPLOYMENT INSURANCE, and the organization of the unorganized. Above else, it has championed the cause of JEWISH, NEGRO, and LABOR UNITY.

DEMONSTRATE

APRIL 3rd at TOWN HALL

שטעלט אָפּ דעם מעקארטיזם און אנטי־סעמיטיזם

מיר פייערן דעם 32־טן יובילײ פון דער „מאָרגן־פרייהייט“ אין א צייט, ווען די מעקארטי־פאַשיסטישע כחות גרייפן אָן צו צעשטערן אונדזערע דעראָבערטע פרייהייטן און אריינוואַרפן אונדזער לאַנד אין א נייער וועלט־מלחמה, אַן אטאָמישע מלחמה.

סענאַטאָר מעקארטי און אדמינידסטראַציע פירער האָבן אפילו געשטעמפּלט דעם פאַרשטאָרבענעם פּרעזידענט רוזוועלט און דעם געוועזענעם פּרעזידענט הערי ס. טרומאַן אַלס „סובווערסיווע“ און די 20 יאָר פון דער דעמאָקראַטישער אדמיניסטראַציע אַלס „20 יאָר פון פאַרראַט“.

איצט ווען די אַרבעטלאָזיגקייט פאַרגרעסערט זיך און דראָעט דעם וואוילזיין פון מיליאָנען פאַמיליעס, קאָן יעדער קאַמף פאַר דזשאָבס, אַרבעטלאָזע פאַרזיכערונג אָדער רעליף, פאַררעכנט ווערן אַלס „סאָבווערסיוו“.

מיר שניידן שוין די פּרוכט פון דעם פאַשיסטישן אָנגריף, אין וועלכן פילע פּראָגרעסיווע און ליבעראַלע מענטשן וואָס גלויבן אין אָפּהיטן אונזערע טראַדיציאָנעלע פרייהייטן ווערן פאַרפאָלגט און אונטערדריקט. טויזנטער פרעמד־געבוירענע און אפילו בירגער ווערן טעראָריזירט מיט זייערע פאַמיליעס. טרייד יוניאָנס זיינען אין געפאַר צו צעשטערט ווערן. אַנטי־סעמיטיזם ווערט פאַרשפרייט מיט דער הילף פון די פאַרשידענע אַזוי צו זאָגן „אונטערזוכונג־קאָמיטעס“. די נעגערישע באַפעלקערונג פילט דאָס אמשטאַרקסטן דורך דער פאַרגרעסערטער דיסקרימינאַציע, סעגרעגאַציע און פּאָליציי ברוטאַליטעט.

וויכטיקע און אָנגעזעענע שיכטן פון דער באַפעלקערונג, אידישע ווי ניט־אידישע, וואַכן אויף אונטער דער געפאַר פון מעקארטיזם. דאָס אויסשלאַכטן פון 6 מיליאָן אידן פון די נאַצים אין דער לעצטער מלחמה איז אַן אָנזאָג און דערמאָנונג צו אונדז אידן, צו זיין אויף דער וואַך.

די הויפּט אויפגאַבע וואָס שטייט פאַר אונדז, איז פאַראייניקן אַלע פּראָגרעסיווע, ליבעראַלע און אַרבעטער כחות ביי אונדז אין שטאָט, אָפּצושטעלן מעקארטין און זיינע הענקער. די איינינקייט פון דער נעגערישער און אידישער באַפעלקערונג און די אַרבעטער כחות וועלן דערמעגלעכן דעם זיג איבער מעקארטין.

די 32טע יובילײ־פייערונג פון דער פּראָגרעסיווער אידישער טעגלעכער צייטונג, די „מאָרגן־פרייהייט“, וועט שטאַרקן דעם וואוקס פון דער איינינקייט צו באַקעמפן דעם מעקארטיזם. די היסטאָרישע ראָל פון דער „מאָרגן־פרייהייט“ באַשטייט אין דעם, וואָס איבער 3 צענדליג יאָר האָט זי אומאויפהערלעך געקעמפט קעגן פאַשיזם, נאַציזם און אַנטי־סעמיטיזם; פאַר די דעמאָקראַטישע פרייהייטן, שלום און זיכערקייט פון דער גאַנצער אַמעריקאַנער באַפעלקערונג.

די „מאָרגן־פרייהייט“ האָט אַריינגעשריבן א גלאָררייך קאַפּיטל אין דעם קאַמף פאַר דזשאָבס, אַרבעטלאָזע פאַרזיכערונג, און דאָס אָרגאַניזירן פון די אומאָרגאַניזירטע. איבערהויפּט אין דעם קאַמף פאַר איינינקייט צווישן אידן, נעגער און די אַרבעטער רייען.

זאָל די פייערונג פון 32 יאָר „מאָרגן־פרייהייט“ דעם 3־טן אַפּריל אין טאַון האָל פאַרוואַנדלט ווערן אין א מאַסן דעמאָנסטראַציע פון אַלע פּראָגרעסיווע און פאָלקס מענטשן אין שטאָט.

פאול ראובסאן

זינגט אין טאון האל

קאָנצערט

צו פייערן דעם

32־טן יובילײ

פון דער

מאָרגן־פרייהייט

שבת דעם 3־טן אפריל

8:30 אוונט

טאון האָל, 150 נאָרד בראָד

אין דער פּראָגראם טרעטן אויף

פאול נאוויק

רעדאקטאר, מאָרגן פרייהייט

מאריס יו. שאפעס

בארימטער היסטאריקער

און אנדערע

איינטריט

רעזערווירט — 2.60 טעקס אריינג.
אלגעמיין — 1.30 טעקס אריינג.
קינדער — — .65 טעקס אריינג.

קריגט בילעטן אין דער אפיס פון
דער מאָרגן־פרייהייט
317 סאוט 6טע גאס WA 2-2558

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PAUL ROBESON

LAWRENCE BROWN *at the Piano*

By Arrangement with: **COUNCIL ON AFRICAN AFFAIRS, Inc.**
23 WEST 26TH STREET, NEW YORK 10, N. Y.

Paul Robeson

"One of the greatest artists America has ever produced. More than any other artist in our history, he has endeavored to express in song the aspirations of the common man."

—HENRY A. WALLACE

- *"He is one of our truly great artists, gifted by the gods as musician and actor."*

  —WALTER DAMROSCH

- *"The singer who has done more than any other person toward making this the sort of world we want to live in."*

  —CANADA LEE

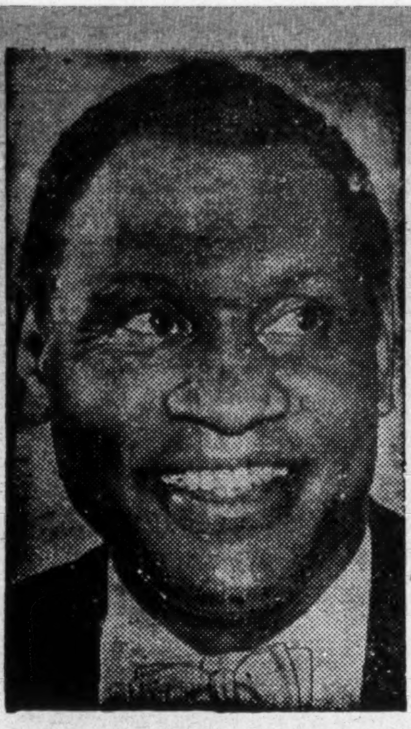
- *"There is, it is to be believed, no living voice which will quite compare with that of Robeson. In full throat it is mighty to the point of exaltation, and in pianissimo a deep whisper that is all-pervading."*

  —DETROIT FREE PRESS

- *"He is the first among the vocalists of his race, and comparable to the greatest singers of any race."*

  —HERMAN DEVRIES
  Chicago Herald-American

World-famous citizen of the world, scholar, and artist, Paul Robeson stems from and belongs to the common people. The son of a minister in the town of Princeton, N. J., he worked his way through Rutgers College and Columbia Law School, winning highest honors as athlete and student along the way. Since 1926 he has made numerous concert tours in Europe, Russia, and the United States, and acted in a score of plays and motion pictures. His recent role in *Othello* was an epochal event in the American theatre. Among the many honors bestowed upon Robeson are honorary degrees from two white and two Negro universities, Abraham Lincoln Medal (1943), Donaldson Award (1944), Gold Medal of the American Academy of Arts and Sciences (1944), and Spingarn Medal of the N.A.A.C.P. (1945).



PAUL ROBESON

WORLD RENOWNED ARTIST

APPEARS IN A

MUSICAL CONCERT

WITH

ALLEN BOOTH

Associate Artist and Accompanist

SUNDAY EVENING, JANUARY 31, 1954

7:00 O'CLOCK

GALILEE BAPTIST CHURCH

148 CLINTON AVENUE, NEWARK, N. J. (Opposite High Street)

ROBERT BANK, Promotor

REV. HAROLD D. CLARK, Pastor

COMMITTEE

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HELEN WINTERS
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DANIEL LEWIS TINDALL, JR.
East Orange, N. J.

ADMISSION PRICES

Patrons Tickets

In advance $1.50, at door $2.00

Reserved Seats

In advance $1.30, at door $1.50

General Admission

In advance $1.05, at door $1.25

Tax included on all admissions

38

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GALILEE BAPTIST CHURCH, 148 Clinton Avenue, Newark, N. J.
UNITED ELECTRICAL, RADIO AND MACHINE WORKERS UNION, 11 Murray Street, Newark, N. J.
MRS. HELEN WINTERS, 26 Shanley Avenue, Newark, N. J.
ED. TAYLOR, Secretary Negro Council, 3 Belmont Avenue, Newark, N. J.
DANIEL LEWIS TINDALL, JR., 142 Hollywood Avenue, East Orange, N. J.

Concert for the benefit of the Galilee Baptist Church Day Nursery and Mortgage Fund

The Foreign Mission Committee
And Evangelistic Commission

- Of The -

CALVARY BAPTIST CHURCH

- PRESENTS -

Paul Robeson

World Renowned Singer

In

CONCERT

Sunday, May 31st 1953

At 3:00 P. M.

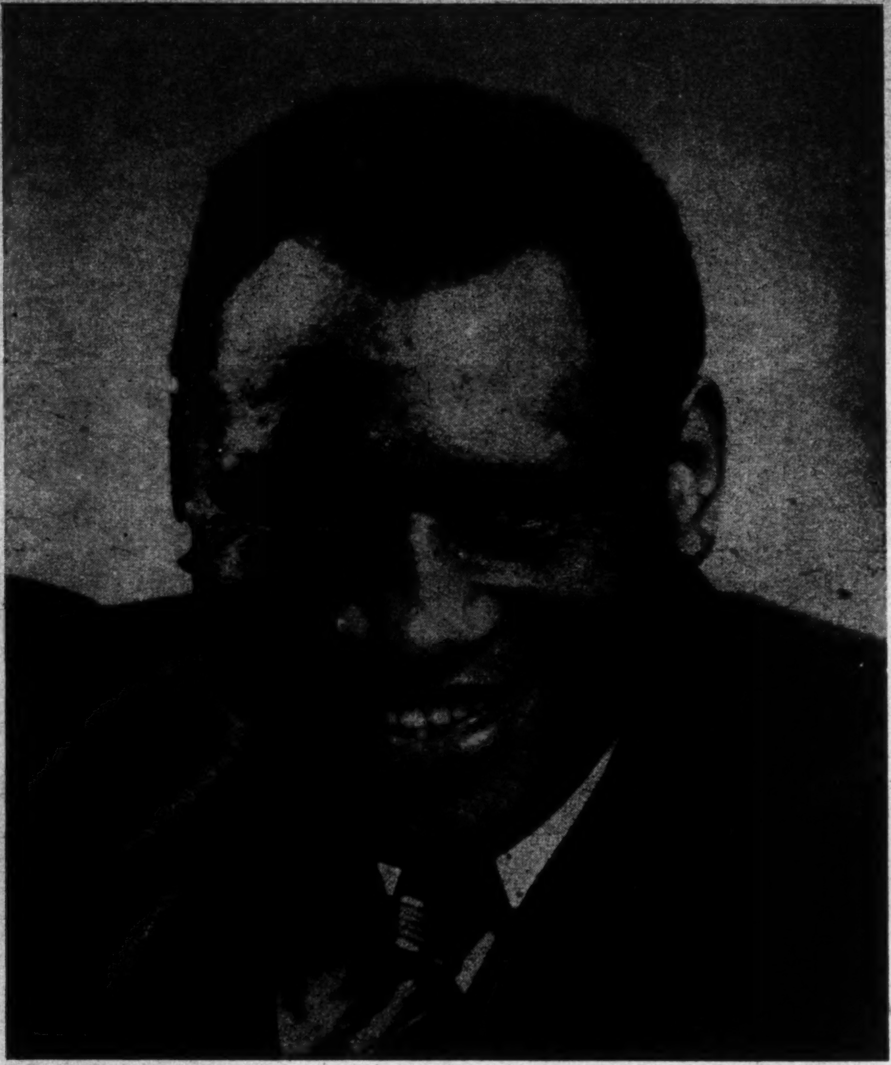
CALVARY BAPTIST CHURCH

1330 JOS. CAMPAU corner CLINTON

You Are Cordially Invited To Attend!

Patron's Invitation $1.50	Rev. Jacob C. Oglesby, Minister
Mrs. Vera Smith, Chairman	Mrs. Lillian Mason, Co-Chr.

Org. Tremolo —



PAUL ROBESON CONCERT

◆

FRIDAY, OCTOBER 29, 1954 - 8 P.M.

PERSHING HOTEL

6400 South Cottage Grove Avenue

ADMISSION NO SEATS RESERVED **$1.00**

Sponsored by: CHICAGO COMMITTEE FOR PAUL ROBESON CONCERT

The GREATER DETROIT NEGRO LABOR COUNCIL
invites you and friends to a

BIRTHDAY CELEBRATION in honor of the great
artist and fighter, a friend to labor,

PAUL ROBESON

Saturday, April 18th, 1953 beginning at 6 P.M.
CARLTON PLAZA HOTEL Parlor A, 1st. fl.
2931 John R. St.

FOOD DRINKS DANCE MUSIC.

$1.00 donation. Be on time and stay late, enjoy yourself.

SALUTE NEGRO LABOR

at the NEGRO HISTORY WEEK CELEBRATION
GREATER NEW YORK NEGRO LABOR COUNCIL

Friday, Feb. 12, 1954 • Imperial Elks Hall
8:00 p.m. 160 West 129th St.

Speakers

DR. W.E.B. DU BOIS • MR. PAUL ROBESON
and others

EXHIBITS

PLATFORM GUEST
(Please present this card at door)

412

See Council on African Affairs
for Tickets

Yankadee presents:

Miranda Burney-Nicol
Charles Blackwell
Frank Kellebrew
Dolores Mulen

in

an exciting program of West African Dances, ranging from welcoming the bride to dance interpretations of African folktales

Featuring
Marie E. Lee
Jimi McDonald

with West African songs

MONDAY, TUESDAY, WEDNESDAY

JUNE 28, 29, 30 at 8:30 P.M.

CLUB BARON 437 Lenox Avenue

near 132nd Street, New York City

TICKETS: $1.50, $1.80, Patrons $2.00

RESERVATIONS: Telephone-
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PROMPT RESERVATIONS INSURES GOOD SEATING

PROBRAM

YANKADEE DANCERS
present
A SERIES OF AFRICAN FESTAL AND FOLK DANCES

Featuring
MIRANDA BURNEY-NICOL -- at
Club Baron
437 Lenox Ave. near 132 St.
on
Mon.Tue.Wed. 28,29,30 of June

		Personage
1.	Greetings in Three African Languages Jollof, Mende, Hausa	Miranda Burney-Nicol Dolores Mullen Layle Harvey
2.	Welcoming the Bride	Bride- Dolores Mullen
3.	Watusi	Charles Blackwell
4.	Forest Bird Dance	Miranda Burney-Nicol
5.	Play Dance	Dolores Mullen, Layle Harvey
6.	Frog Dance	Miranda Burney-Nicol
7.	War Dance	Charles Blackwell
8.	Selection of African Folk songs on Piano	Marie E. Lee
9.	Dance of Pride and Grace	Miranda Burney-Nicol
10.	Dance of Flirtation	Miranda Burney-Nicol, C. Blackwell

INTERMISSION

11.	Vangama Siné	God - Charles Blackwell Mosquito- Miranda Burney-Nicol
12.	Son, When I reach Home	Charles Blackwell
13.	Work Dance	Miranda Burney-Nicol
14.	Drum Solo	Moses Mianes, Charles Blackwell
14.	Honoring the Drummers	Miranda Burney-Nicol
15.	Fearwell Dance	M. Burney-Nicol, D. Mullen, L. Harvey

PLEASE TURN OVER

Drummers

Moses Mianes - professional African Drummer
Charles Blackwell

Some custumes in courtesy of Asadata Dafora and
Hyla Converse

Recording done by - Stuart Ballin

Backdrops by - Bradford Hills &
Idolf Caruth

Piano arrangement of African Folk songs by -Marie W. L.

Coroography - Miranda Burney-Nicol

American Peace Crusade

Presents

An Exciting Cultural Event!

Aristophanes	"THE PEACE" First U.S. performance of a new adaptation
Fielding	Dramatic Readings
Chekhov	One-act play
Dvorak	Music and songs

Join millions throughout the world in honoring these four great cultural figures, whose works have inspired people in their struggles for peace and a happy life.

HEAR Paul Robeson

and

SEE Jeanne Rosenblum, Alan Booth

AND OTHER ARTISTS.

THURSDAY, JUNE 24 8:30 P.M.

CITY CENTER BALLROOM 135 West 55 Street

Tickets: General, $1.00 Reserved, $1.80
Available at American Peace Crusade, 35 West 26 Street
Mu 4-8256

Labor donated

LOCAL 471

Celebrates Its 13th Anniversary

3:30 P. M.

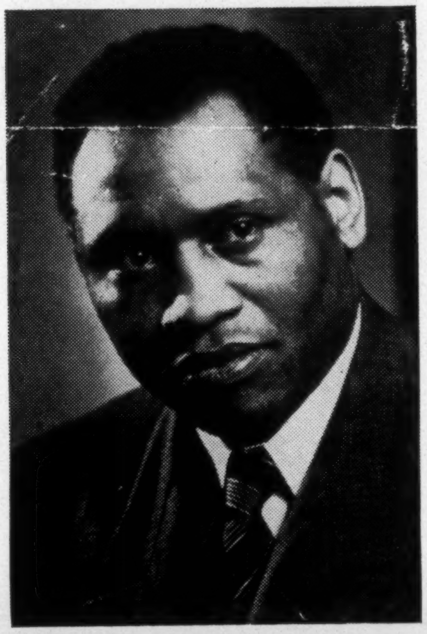
Sunday, November 25th 1951

at

MT. CARMEL BAPTIST CHURCH

3rd and Eye Streets, N. W.

Rev. William H. Jernagin, Pastor



PAUL ROBESON

Main Speaker

**"On This Day"
Let's All Worship God
and
Honor the One Who Saved Our Union**

WE MUST NEVER FORGET PAUL

**"HE"
Came To Our Rescue
When
The Chips Were Down**

BE PRESENT

DON'T MISS THIS OPPORTUNITY

TO THANK GOD

and

SHOW OUR SINCERE APPRECIATION TO PAUL

Anniversary Contribution $1.00

58

SATURDAY EVE. THE PYTHIAN

JANAURY 23rd 8:30 P.M.

PEOPLE'S ARTISTS, Inc.
presents
An Evening of

American and Roumanian Music

Ray Lev, Louis Graeler — Guest Artists

Pete Seeger, Laura Duncan, Leon Bibb, Betty Sanders,

Martha Schlamme, Tanya Gould, Jewish Young Folk-Singers

Chorus conducted by Robert DeCormier

I

Miner's Lifeguard	*Traditional American Folk* *arranged by Robert DeCormier*
Shusterl	*Yiddish* *arranged by Jacob Schaefer*
Peste Deal	*Roumanian* *I. Vidu*
Home In That Rock	*Negro Spiritual* *from the John Work Collection*

JEWISH YOUNG FOLK-SINGERS

II

Sonata for Piano and Violin, Opus 6	*Georges Enesco**
Assez mouvement	
Tranquillemente	
Vif	

RAY LEV AND LOUIS GRAELER

III

Every Time I Feel The Spirit	*Negro Spiritual* *arranged by Lawrence Brown*
Eingemachts	*Israel Schlein*
Broiges	*Yiddish Folk* *arranged by Moshe Bucholz*
Cantec de Leagan (Lullaby)	*Words: St. O. Iosif* *Music: I. Borgovan*
Foaie Verde Lamaita	*Roumanian Folk Song*
Buffalo Boy	*American Folk Song*
Michael	*Words: Robert Service* *Music: Samuel Goldberg*

MARTHA SCHLAMME

Tanya Gould, *accompanist*

IV

Suite No. 2 for Piano and Violin	*Ludovic Feldman**
Moderato	
Molto moderato e energico	
Allegretto giocoso	
Allegro moderato	
Andante	
Molto vivace	
Allegretto scherzando	
Allegro vivace	

RAY LEV AND LOUIS GRAELER

INTERMISSION

I

Great Getting Up Morning	
The Harvest	 *Eng. tex*
Mandru-I Jocul Hategana	*Rouma*
Jenny Jenkins	*American*
In The Evening	
The Four Rivers	*Lyrics: Henry Myers and* *Mu*
Roll It Along	*American Abolition Song, J*

FOLK SONG QUARTET:

LEON BIBB, LAURA DUNCAN, BETTY SANDERS, PETE SEEGER

II

Poeme de Munca si Pace (Poems of Work and Peace) for Violin and Piano	*Vi*
Un cantec de munca pluteste pe lanuri (A song of work flies over the fields)	
Cantec de Leagan (Cradle Song)	
Cantec de pace (Song of peace)	
Infloreste viata noua (The new life is blooming)	
De dor lumina se revarsa peste sate (Finally the light comes over the village)	

RAY LEV AND LOUIS GRAELER

III

Ballad for Americans	*John LaTouche,*

JEWISH YOUNG FOLK-SINGERS,

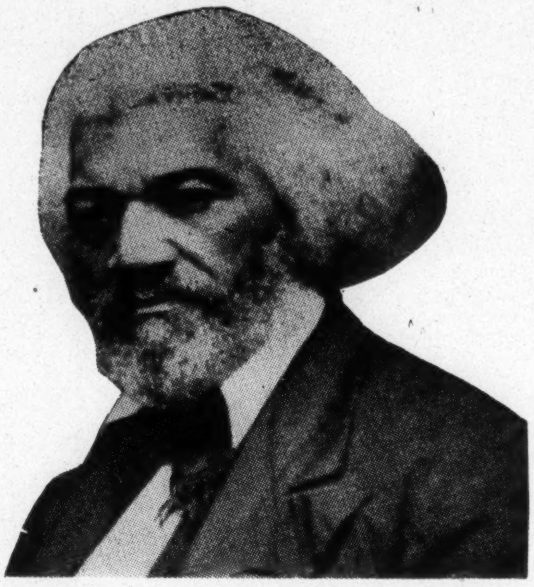
*First performance

People's Artists is an organization of creative and interpretive artists who believe that all art must be rooted in the experiences and aspirations of the common people of every country. This evening's concert of American and Roumanian Music is designed to promote understanding and friendship between the peoples of our two countries through the free exchange of our cultural heritages.

We value your comments and suggestions about this concert and other programs of People's Artists. If you would like to be notified of future People's Artists programs, send your name and address to:

PEOPLE'S ARTISTS INC.
124 WEST 21st STREET
NEW YORK 11, N. Y.

The New Carl Diton Branch
NATIONAL ASSOCIATION OF NEGRO MUSICIANS
INCORPORATED



NEGRO HISTORY WEEK
CELEBRATION

Concert and Tea

Gala Program

"NEGROES IN GRAND OPERA, 1900-1955"

STARS OF RADIO, SCREEN AND OPERA

GUESTS

CAMILLA WILLIAMS, *Soprano*
New York City Opera Co.

C. CAMERON WHITE
W. C. HANDY
CARL DITON
EUGENE BROADNAY
. . . . *Composers*

MARY CALDWELL DAWSON
National Negro Opera Company

MRS. THEODORE DRURY
Drury Opera Co. (1900-1945)

SUNDAY, FEB. 13th, 1955—4 P. M.
HOTEL CAPITOL, 51st St. & 8th Ave.

BENEFIT OF THE SCHOLARSHIP FUND

Donation: $1.50

Tickets available by mail: 268 East 4th St.; Lea Bakery, 2504 Seventh Ave. (at 145th Street)

For Reserved Tickets Call: OR 3-8717, or MO 3-9179, or ES 5-9735

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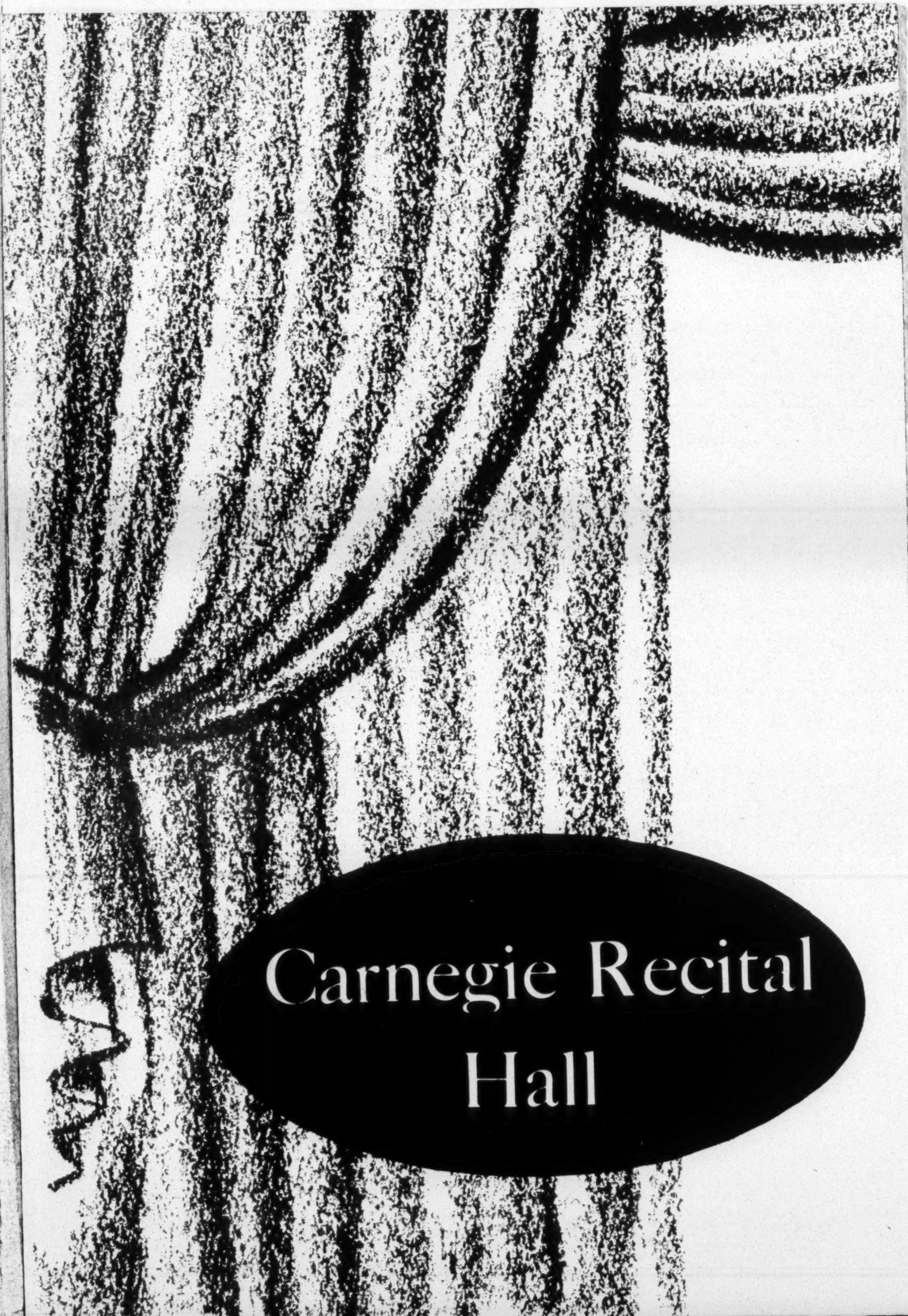

Carnegie Recital Hall

INTERNATIONAL FOLKWAYS presents

NADYNE BREWER

SOPRANO

Accompanied by ALLAN BOOTH, Pianist

PREPARE THYSELF ZION .... J. S. BACH
Aria from Christmas Oratorio

SHEEP MAY SAFELY GRAZE .... J. S. BACH
English Version by Katherine K. Davis
Concert arr. by A. Walter Kramer

DIVINITES DU STYX .... C. W. GLUCK
Aria from Alceste

The Gods of the Styx claim the life of King Admetos. His wife Alceste, defies the Gods and says: "My love for my husband gives me courage and strength. In his stead I will die."

ZWEI GESAENGE .... J. BRAHMS
Two Songs for voice, piano and viola

GESTILLTE SEHNSUCHT-LONGING AT REST
Words by Freidrich Rueckert

The poet compares the workings of nature to man's soul. He notices the birds and winds which whisper the world into slumber in the glorious twilight. Should his soul ever stop yearning, then the birds and winds would whisper his life away too.

GEISTLICHES WIEGENLIED-CRADLE SONG OF THE VIRGIN . . . Words by Emanuel Geibel (after Lope de Vega)
"Ye angels bid the winds to stop their raging, my son is asleep now. He has suffered greatly on earth, but he slumbers now.

SKROMNA .... DVORAK

Duet for voice and viola

A conversation between a boy and a girl. He says: "You are more beautiful than a rose and more tender than a violet." She answers: "I am not a rose or a violet. I am your beloved and you are mine."

JANET SIMON—VIOLA

CHANTS D'AUVERGNE—SONGS OF THE AUVERGNE . . . J. CANTELOUPE

BAILERO Shepherd song of upper auvergne

Two shepherds, one nearby the other far away, call to one another. The first invites the distant one to join him. The second answers that he cannot leave his sheep. There is a lovely mountain stream here that flows through sweet grass and flowers, says the first. The second shepherd replies that he will bring his sheep to graze there.

TROIS BOUREES—Three native dances of the auvergne

L'eau de la source.
Don't drink fresh water from the spring little girl. If you are smart, you will ask for wine. When a girl wants to marry, she will do better to ask for wine, for then she will get a better husband.

Ou irons nous? Where shall we stay?
We shall spend the day in the fields with the sheep, and make love all day.

La-bas dans le Limousin.—Down in Limousin.
In the province of Limousin the girls are beautiful, but in the province of Auvergne the boys are faithful.

OBOE —FLUTE —CLARINET

HARRY SMYLES GEORGE OPPERMAN

INTERMISSION

DEEP RIVER .... NEGRO SPIRITUAL

Duet for voice and piano
adpt. J. COLERIDGE-TAYLOR

JOTA .... arr. MANUEL DE FALLA

Spanish folk song

They say that we do not love each other. But we know in our hearts that we do. Good night, my love, I will see you tomorrow. No matter what your mother says.

YOMME YOMME .... arr. E. S COHEN

Yiddish folk song

A mother asks her daughter whether she needs a pair of shoes, a dress or earrings. If so, she will order them all. "No, mother you don't understand me". Well, then, does she need a sweetheart? The shadchen (matrimonial agent) will provide. "Yes, mother, now you understand me."

THE CHATTERBOX .... PROKOFIEFF

Russian Text by A. Barto
English Adaptation W. H. Easterbrook

DODI LI .... MIRA CHEN

From Song of Songs

arr. SCHMUEL FERSHKO

"My beloved is mine and I am his. He feedeth among the lilies." No matter which part of the world he will come from I will know him. Because my beloved is mine and I am his.

LI'L GAL .... J. ROSEMUND JOHNSON
PAUL LAWRENCE DUNBAR

O WHAT A BEAUTIFUL CITY .... NEGRO SPIRITUAL
arr. BOATNER

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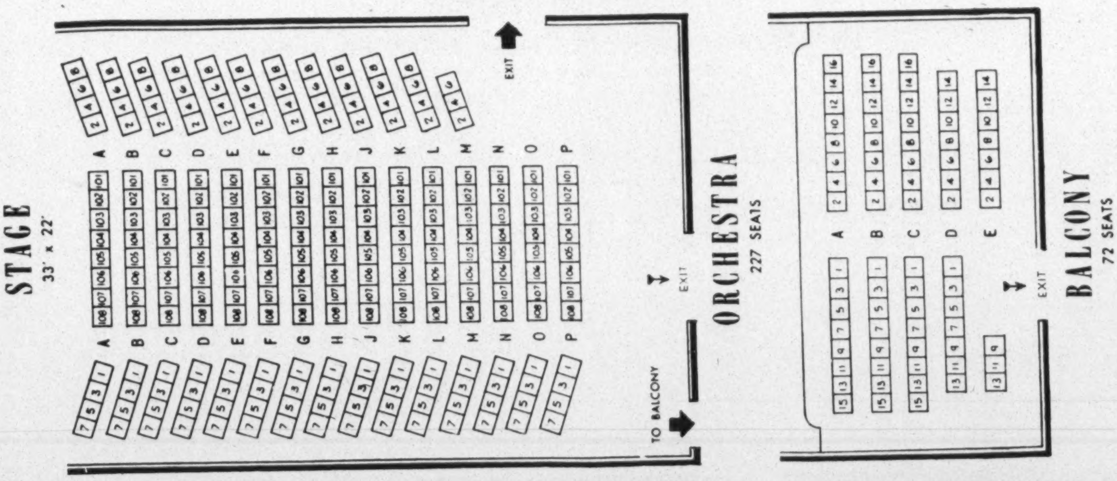
STAGE
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ORCHESTRA
227 SEATS
BALCONY
72 SEATS
EXIT
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TO BALCONY
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PROGRAM

1.	LIFT EVERY VOICE AND SING	Congregation
2.	OUR DIRECTOR	F. E. Bigelow
3.	MIGNONETTE	J. Baumann
4.	VOCAL SOLO	Helen Daniels
5.	STRAUSSIANA	Julius Seredy
6.	PIANO SOLO	Sondra Zeigler
7.	SAXOPHONE SOLO	Freddie Baxter
8.	URBANA	Charles Roberts
	INTERMISSION	
9.	THE HONOR LEGION	Carroll H. Vance
10.	TRUMPET TRIO Jean Harper, Irene Barrett, Zelna Carmena	Arr. by Richard Baker
11.	WEDDING OF THE WINDS	J. T. Hall
12.	VOCAL SOLO	Helen Daniels
13.	VIOLIN SOLO	Jesse Young
14.	THE HOLY CITY	Stephen Adams
15.	SAXOPHONE SOLO	Gladys Anderson
16.	BRIDAL ROSE	C. Lavallee

Conductor — CALVIN NICHOLS

Soloist — HELEN DANIELS

Violins

Jesse Young
Helen Peterson
Clementine Fennell
Cecelia McDowell

Piano — Mabel Billings

Truppets

Jean Harper —— Irene Barrett —— Zelma Carmena

Saxophones

Gladys Anderson
Freddie Baxter

Bass — Arthur Scott

Drums Charles Anderson

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Mrs. J. GREEN — President
Mrs. M. CHISHOLM — Vice Pres

Mrs. E. BAILUM — Secretary
Mrs. D. LAWRENCE — Bus. Mgr

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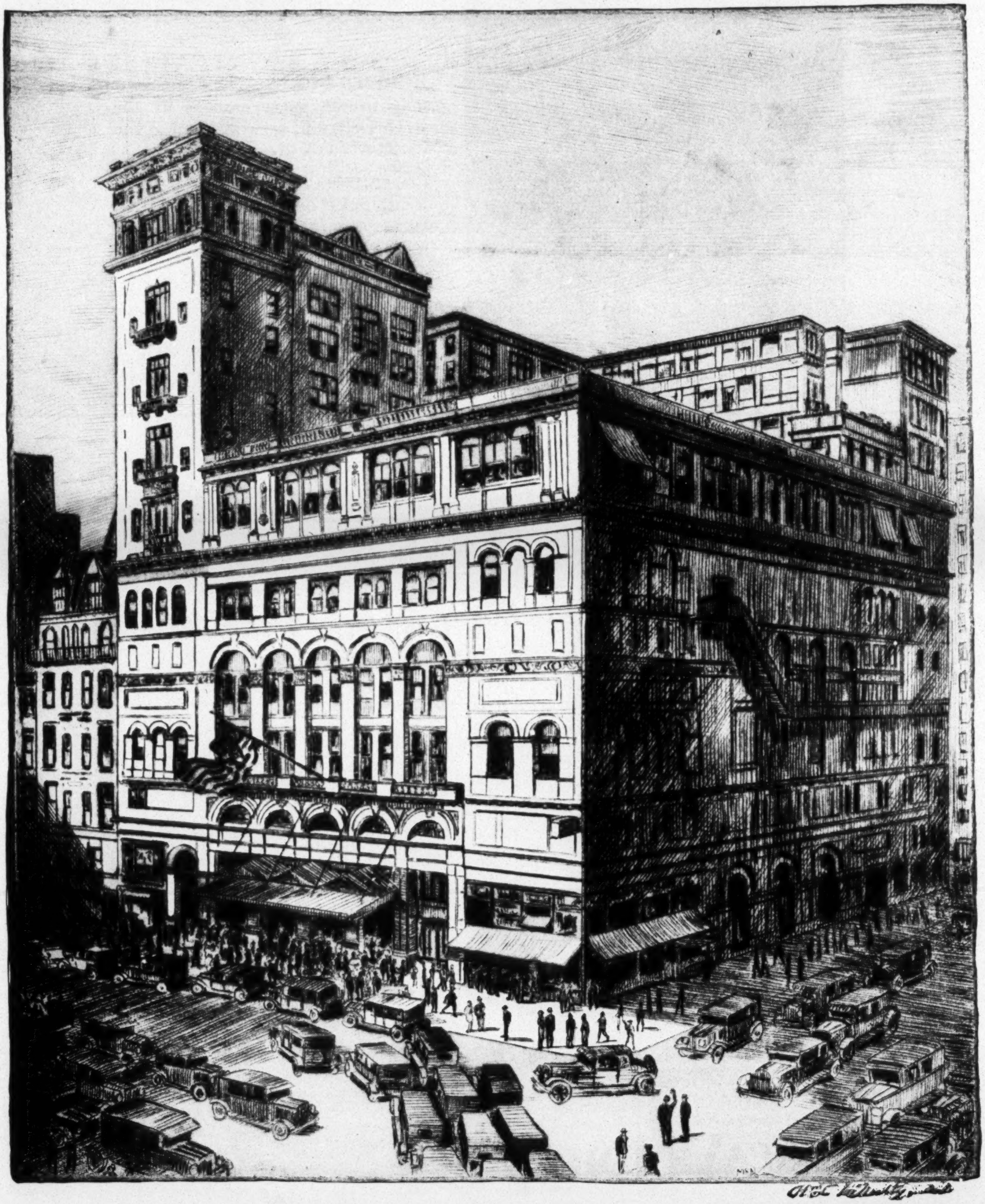
Lift every voice and sing, Till earth and heaven ring,
Ring with the harmonies of liberty;
Let our rejoicing rise, High as the listening skies,
Let it resound loud as the rolling sea;
Sing a song full of the faith that the dark past has taught us;
Sing a song full of the hope that the present has brought us,
Facing the rising sun of our new day begun,
Let us march on till victory is won.
Stony the road we trod, Bitter the chast-ning rod,
Felt in the days when hope unborn had died;
Yet with a steady beat, Have not our weary feet
Come to the place for which our fathers sighed?
We have come over a way that with tears has been watered
We have come treading our paht thro' the blood of the slaugtered,
Out from gloomy past, Till now we stand at last
Where the white gleam of our bright star is cast.
God of our weary years, God of our silent tears,
Thou who has brought us thus far on the way;
Thou who has by Thy might, Led us into the light,
Keep us for ever in the path we pray.
Lest our feet stray from the places, our God where we met Thee,
Lest our hearts, drunk with wine of the world, we forget Thee;
Shadowed beneath Thy hand, May we forever stand
True to our God, True to our Native land.

CARNEGIE HALL



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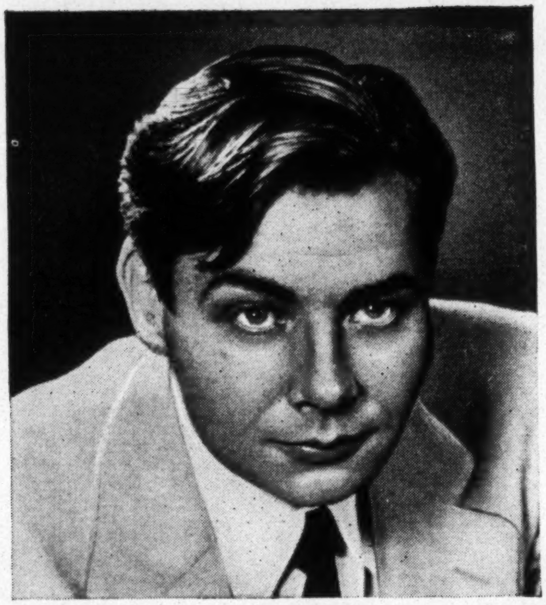

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Carnegie Hall Announcements

APRIL

11, Sun. 11:00 a.m.—CHURCH OF THE HEALING CHRIST
12, Mon. 8:30 p.m.—NATIONAL ORCHESTRAL ASSOCIATION
14, Wed. 12:00 Noon—CHURCH OF TH ETRUTH, Dr. Ervin Seale
15, Thurs. 8:45 p.m.—THE PHILHARMONIC-SYMPHONY SOCIETY OF NEW YORK
16, Fri. 2:30 p.m.—THE PHILHARMONIC-SYMPHONY SOCIETY OF NEW YORK
17, Sat. 8:45 p.m.—THE PHILHARMONIC-SYMPHONY SOCIETY OF NEW YORK
18, Sun. 11:00 a.m.—CHURCH OF THE HEALING CHRIST
18, Sun. 2:30 p.m.—THE PHILHARMONIC-SYMPHONY SOCIETY OF NEW YORK
18, Sun. 5:30 p.m.—DR. JAMES MORRISON, Universal Philosopher, Lecture
19, Mon. 9:00 p.m.—THE "TELEPHONE HOUR" BROADCAST
20, Tues. 8:30 p.m.—THE PHILADELPHIA ORCHESTRA
21, Wed. 12:00 Noon—CHURCH OF THE TRUTH, Dr. Ervin Seale
22, Thurs. 8:45 p.m.—THE PHILHARMONIC-SYMPHONY SOCIETY OF NEW YORK
23, Fri. 2:30 p.m.—THE PHILHARMONIC-SYMPHONY SOCIETY OF NEW YORK
24, Sat. 8:45 p.m.—THE PHILHARMONIC-SYMPHONY SOCIETY OF NEW YORK
25, Sun. 11:00 a.m.—CHURCH OF THE HEALING CHRIST
25, Sun. 2:30 p.m.—THE PHILHARMONIC-SYMPHONY SOCIETY OF NEW YORK
25, Sun. 5:30 p.m.—GREATER N. Y. OPERA CO., "Aida" in concert form
25, Thurs. 5:30 p.m.—NORMA JEAN ERDMANN, Soprano and KENNETH LANE, Tenor
25, Sun. 8:30 p.m.—SEVERIN TUREL, Pianist
27, Tues. 8:30 p.m.—TORONTO MENDELSSOHN CHOIR
28, Wed. 12:00 Noon—CHURCH OF THE TRUTH, Dr. Ervin Seale
28, Wed. 8:30 p.m.—TORONTO MENDELSSOHN CHOIR
29, Thurs. 8:45 p.m.—THE PHILHARMONIC-SYMPHONY SOCIETY OF NEW YORK
30, Fri. 2:30 p.m.—THE PHILHARMONIC-SYMPHONY SOCIETY OF NEW YORK
30, Fri. 8:30 p.m.—DOWNTOWN GLEE CLUB

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I.

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Eugene Malek, *Conductor*

Hoib Oif	*Bovshover-Schaeffer*
Shmidn	*Blashker-Kon*
Ani Maamin	*Ghetto Song—Arr. Helfman*

PROGRAM CONTINUED ON PAGE 7

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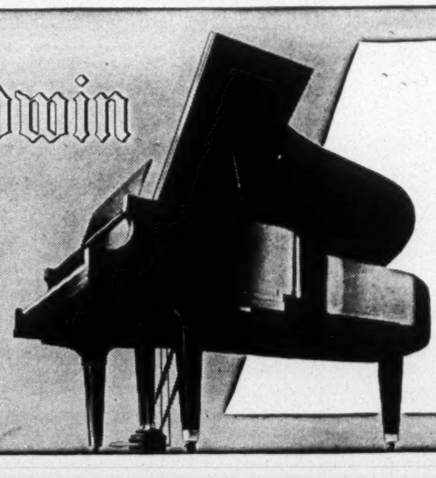
Baldwin



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De Falla: Three Dances from "The Three-Cornered Hat"; Interlude and Dance from "La Vida Breve."

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Mendelssohn: Symphony No. 3 in A Minor, Op. 56 ("Scotch"); Symphony No. 5 in D Major, Op. 107 ("Reformation"). Available soon.

Dimitri Mitropoulos, *Conductor*
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Music related to today's program available on Columbia "Lp"s:

Ancient Music of the Church. William Warfield, baritone; Andrew Tietjen, organ.

Single 12-inch "Lp"—ML 4545

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Mass of Saint Sebastian for Three Voices (A capella) Villa-Lobos. Werner Janssen conducting the Chorus of the University of California at Berkeley.

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Munter Brider .... *Yiddish—Helfman-Hendle*
Ir Zeit di Toizenter........................ *Vinchevsky-Schaeffer*
Come Be Free .... *Whitman-Newman*
Sholem Gezang ......*Yiddish—Schwartz-Alexanderov*

H. Silver, *Soloist*
Eugene Kuzmiak *at the Piano*

II.

P. NOVICK, Greetings

PROGRAM CONTINUED ON PAGE 11

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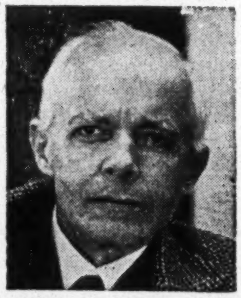

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Mannes College of Music to Premiere "Eastward in Eden"

The Mannes College of Music will present the New York premiere of *Eastward in Eden*, a lyric drama in four acts by Jan Meyerowitz with libretto by Dorothy Gardner, on May 26 and 27 at the Hunter Playhouse.

Eastward in Eden deals with the life of the American poet, Emily Dickinson, and is based on the Broadway play of the same name, written by Miss Gardner.

The performances will be given by the College's Opera Department and Orchestra ,with Carl Bamberger conducting, Ralph Herbert as Stage Director and Richard Rychtarik as Scenic Advisor. All three served in the same capacity when the College (then known as the Mannes Music School) presented the American premiere of Bohuslav Martinus' *Comedy on the Bridge* in 1951, which won the New York Music Critic's Circle award in opera for that year.

Meanwhile, another group of Mannes Opera students are currently presenting Donizetti's *Don Pasquale* in a three-week tour of 16 cities in Minnesota under the auspices of the Concert and Lecture Service of the University of Minnesota.

In addition to its special performances of complete operas, the Mannes Opera Department regularly presents excerpts from most of the operas in the standard repertoire at the College's concert hall.

Biographical Sketches

• EEDO KARRISO

Eedo Karriso, Estonian-born tenor, makes his American debut at Carnegie Hall on Sunday afternoon, May 2nd, at 5:30. Mr. Karriso has appeared in concert in the major music centers of Europe, including Milan, Rome, Dresden, Riga, Warsaw, Helsinki and Stockholm (where he gave a command performance for King Gustav V of Sweden). In 1937, he won the first prize at the International Singing Contest in Vienna. In addition, he has been a leading tenor of the Vienna State Opera (at the invitation of Bruno Walter), the Stockholm Royal Opera, and the Estonian State Opera.

For this premier appearance, Eedo Karriso has chosen to program operatic arias of Puccini, Verdi, and Giordano, as well as a group of Estonian and Finnish songs.

• PHILHARMONIC-SYMPHONY ON TOUR

On March 29th, the Philharmonic-Symphony departs from Carnegie Hall for a two-week southern tour, the first major trip of the orchestra since its voyage overseas in 1951 to appear by special invitation at the Edinburgh Festival. The Philharmonic's last United States tour took place in the 1948-49 season with a fortnight immediately preceding the opening of the season and a second fortnight immediately following the season's close. This year, however. Philharmonic audiences may be on hand to welcome the orchestra back from its travels for the final three weeks of the season, April 15th-May 2nd.

The Orchestra will again leave town on April 28th for an overnight jaunt to Corning, New York, at the invitation of the Corning Glass Center, where they will appear in the Center's new auditorium.

During the two-week tour the orchestra will visit the following cities: Huntington, West Virginia; Lexington, Kentucky: Knoxville, Tennessee: Chattanooga, Tennessee; Birmingham, Alabama: Montgomery, Alabama: New Orleans, Louisiana; Atlanta, Georgia; Clemson, South Carolina; Columbia, South Carolina: Charlotte, North Carolina: Greensboro, North Carolina: Roanoke, Virginia: ending with its final concert in the nation's capital on Palm Sunday. Both the New Orleans concert on Sunday afternoon, April 4th. and the final concert in Washington, D. C. on April 11th will be broadcast over CBS in the regular series of Philharmonic-Symphony concerts broadcast each Sunday afternoon at 2:30 P.M throughout the orchestra's season

• SEVERIN TUREL

The composer-pianist is giving his first Carnegie Hall recital this season, having played a Carnegie Recital Hall concert last season, garnering the praises of critics for his playing and for his own compositions. Severin was born in Lwow, Poland where he made his debut as a child prodigy of eight. He was a pupil of Z. Drzewiecki in Poland, Isserlis in Vienna and David Saperton in New York. World War II interrupting his brilliant musical career, he enlisted in the Polish Army in France, spent five years as a prisoner of War in Germany and at the end of the war settled in Paris. He has appeared as soloist at the Concerts Colonne (Paul Paray Cond.) Orchestra Pasdeloup, Societe Philharmonique of Paris and with the Orchestra "Suisse Romande" (Geneva) under Ansermet.

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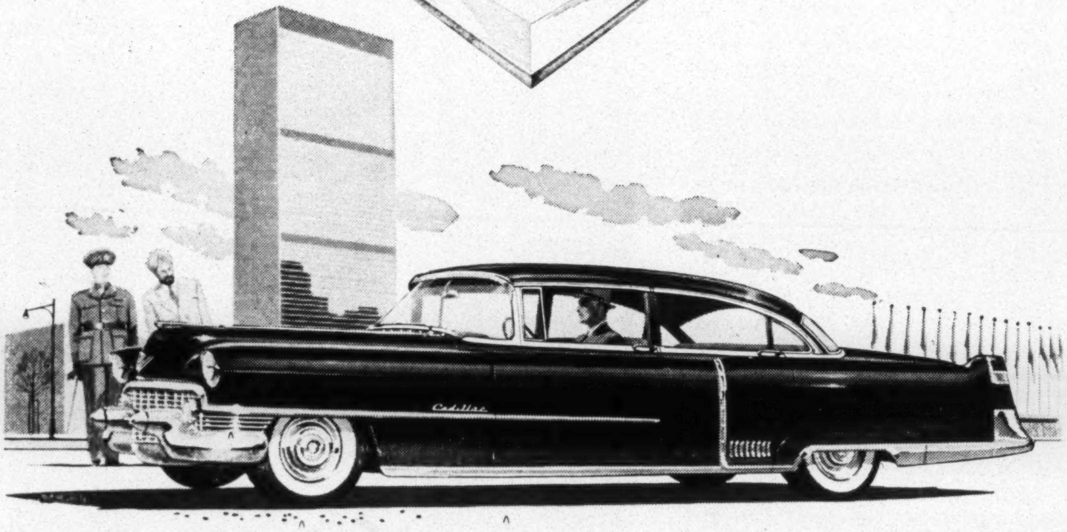

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Who's who at the Concert...

Goddard Lieberson

Fifteen years ago a young composer-music critic named Goddard Lieberson joined the newly-organized Columbia Recording Corporation as recording director for the Masterworks Division. He helped to buld the new company's classical catalog, supervised recording sessions, on occasion even turned pages for such early visitors to the Columbia studios as composer Bela Bartok. Today Goddard Lieberson is Executive Vice President of Columbia Records Inc., presiding over the activities of all its repertoire departments, which record such varied items as complete operas, nursery rhymes, symphonies, popular song hits, jazz bands and folk music.

In fifteen years, Goddard Lieberson has created for Columbia a veritable Third Program on records. While building a broad, basic Columbia catalog, Lieberson has also pioneered in the recording of new music by contemporary composers. In the early 'forties, when such practices were considered rashly avant-garde, Mr. Lieberson recorded Schonberg's "Pierrot Lunaire" with the composer conducting, and Alban Berg's Violin Concerto.

In 1950 he initiated a long-term project for the recording of American chamber music under the aegis of a distinguished committee of American composers.

Mr. Lieberson also believes in giving recorded audition to music infrequently performed in this country, such as Alban Berg's opera, "Lulu," also the traditional music of the Balinese Gamelan Orchestra and the Japanese Kabuki ensemble.

Interested in non-musical ideas, Lieberson arranged for news commentator Edward R. Murrow and Fred Friendly to record a highly successful series of aural history books called "I Can Hear It Now." He issued an anthology, "Pleasure Dome," with poets reading their own verses. In 1950 he began a project which culminated three years later in a 12-volume literary series, presenting such notable authors as Somerset Maugham, Edna Ferber, the Sitwell family, John Steinbeck and Katherine Anne Porter reading their own works.

Another favorite Lieberson project is "theatre-on-the-round," a program for recording dramatic productions like Shaw's "Don Juan In Hell," and musical comedies, which he regards as a significant and distinctly American art form. He has staged more than 15 productions in the studio including current productions and revivals.

The versatile Mr. Lieberson also writes magazine articles, is the author of a novel, "Three for Bedroom C," and is currently program commentator for the CBS Radio broadcasts of The Philadelphia Orchestra.

He is married to Vera Zorina, ballerina, stage and screen star. They have two children, Peter and Jonathan.

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PROGRAM CONTINUED

III.

MORRIS U. SCHAPPES, Greetings

Intermission, 10 minutes

IV.

Allan Booth, *Piano Solos*

V.

Paul Robeson, *In a Selection of Songs*

Allan Booth *at the Piano*

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About the Hall

This sketch, one of a series by famous tenants of Carnegie Hall is by THOMAS SCHERMAN, distinguished conductor of the Little Orchestra Society.

Open house for composers, which I inaugurated this season and held on alternate Saturdays in my Carnegie Hall Studio, has been very fruitful. I have seen an average of four composers each Saturday and have selected several works for possible use by The Little Orchestra Society next season.

The idea is not original. I borrowed it from Brahms. I feel that by giving a composer an opportunity to present his score for consideration in person I am able to form a much fairer impression of the music than I would by simply reading through the manuscript.

The composer may choose the number and types of works he wishes and may offer his music either in manuscript, on record, or through personal performance on an instrument. If the score alone is presented, I go over it at the piano with the composer. Fortunately with my musical neighbors I never find myself in the position of the considerate musician in London who, wanting to practice without disturbing his neighbors, bought a spare, soundproof telephone booth from the British Post Office.

Forty five minutes are allotted to each composer—like a psychiatrist, only I offer them a piano instead of a couch. One composer told me recently, that he has found this system a morale-booster. Now he can be sure his compositions are really looked at and listened to, rather than returned untouched. And I feel certain that I am getting to hear works I might never know otherwise.

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11, Sun.	2:30 p.m.	—ADELLA LAMBERT, *Soprano*
11, Sun.	5:30 p.m.	—FELIX SCHMIDT, Lecture
11, Sun.	8:30 p.m.	—CONCERT—Friedberg Music Foundation, benefit Scholarship Fund
19, Mon.	2:15 p.m.	—JR. THEATRE presents "The Cobbler"
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22, Thurs.	2:15 p.m.	—JR. THEATRE presents "The Cobbler"
22, Thurs.	8:30 p.m.	—GAYLE PIERCE, *Soprano*
23, Fri.	2:15 p.m.	—JR. THEATRE presents "The Cobbler"
23, Fri.	8:30 p.m.	—LOUISE STEINER, *Soprano*
24, Sat.	2:30 p.m.	—SNJOLANG SIGURDSON, *Pianist*
24, Sat.	8:30 p.m.	—ALL ARTS ASSOCIATION, Vocal and Instrumental Concert
25, Sun.	2:30 p.m.	—MANDOLIN AND GUITAR SOCIETY CONCERT
25, Sun.	5:30 p.m.	—BORISS PIEKALNITIS, *Bass*
25, Sun.	8:30 p.m.	—JOSEPHINE CLUTTE, *Soprano*
26, Mon.	8:30 p.m.	—SILITA HALEY—Students Vocal Recital
27, Tues.	8:30 p.m.	—NATHALIE YOURENEFF, *Soprano*
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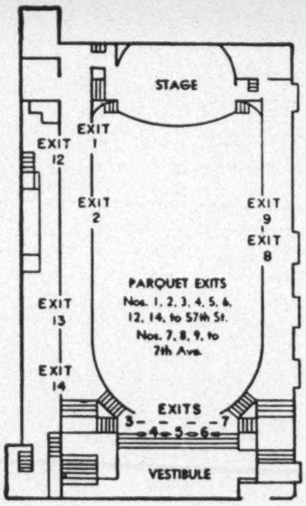

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EXIT 2
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TELEPHONES are located in entrance lobby, at right of parquet near Seventh Avenue exit, west side of Second Tier; at the Dress Circle and Balcony check room, and east of lobby back of Box Office.

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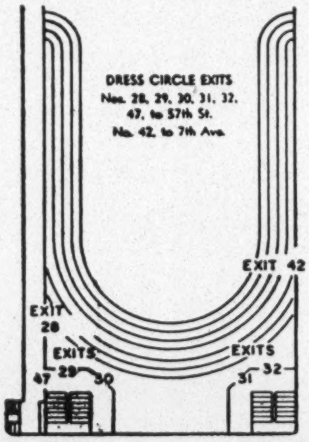

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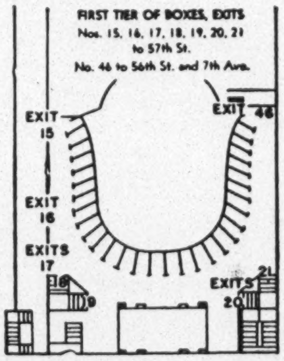

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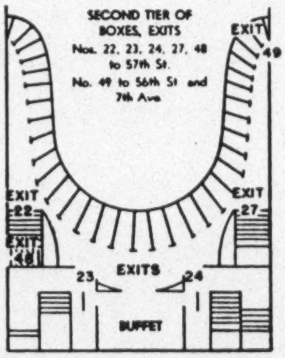

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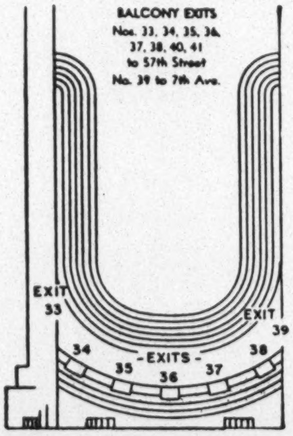

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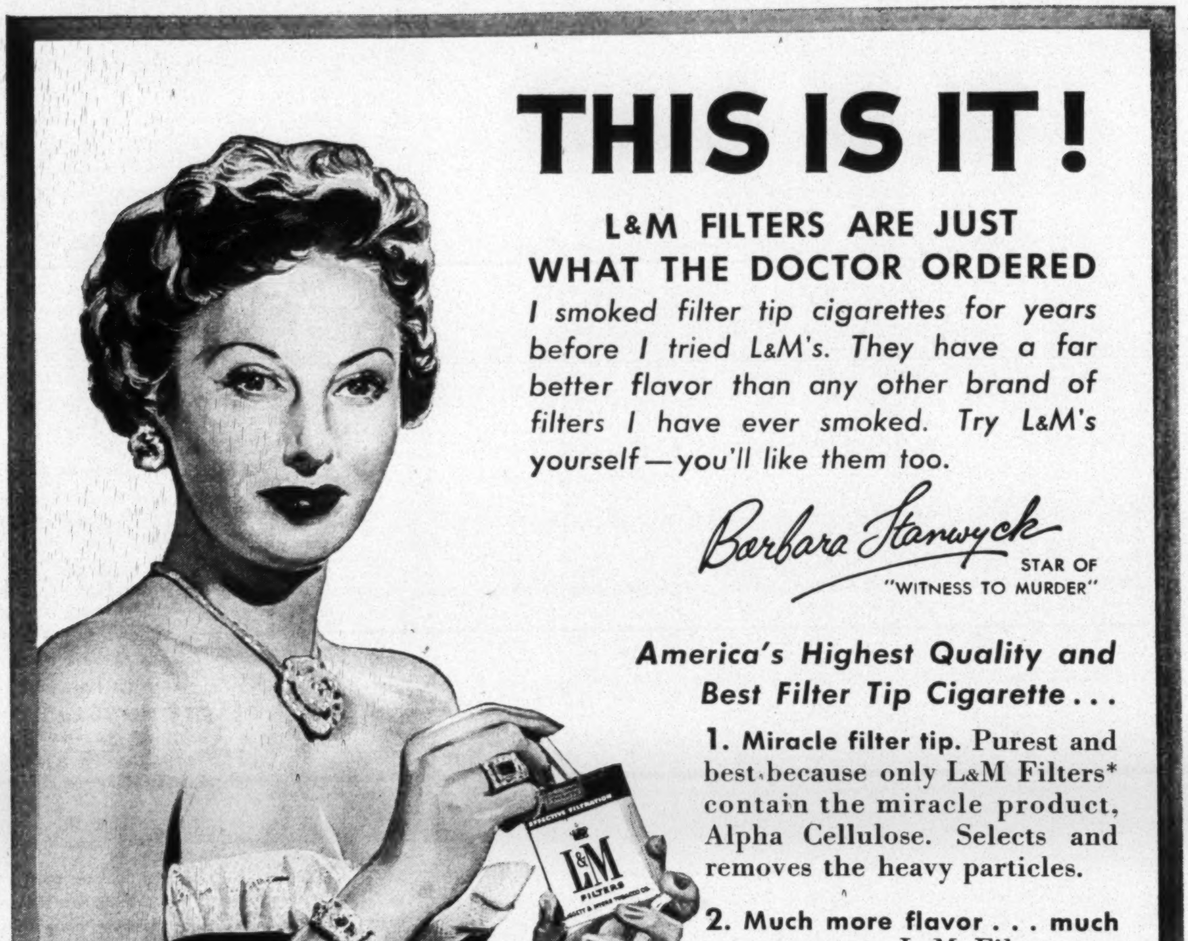

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